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BIBLICAL ALLUSIONS IN POE

BY THE SAME AUTHOR

INDIA'S HURT

DO FUNDAMENTALISTS PLAY FAIR?

KING OR SHEPHERD—THE SONG OF
SOLOMON

Biblical Allusions In Poe

BY

WILLIAM MENTZEL FORREST

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Literature, University of Virginia*

New York

THE MACMILLAN COMPANY

1928

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Set up and electrotyped.
Published, September, 1928.

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1928

Printed in the United States of America by
THE FERRIS PRINTING COMPANY, NEW YORK

PREFACE

This study of Poe began as far back as 1909 when the one hundredth anniversary of his birth was celebrated at his alma mater, the University of Virginia. Intermittently it has been zealously pursued for months, or laid aside for years as other matters have dictated.

Meanwhile, public interest in Poe as the most universally renowned of American authors, has grown. Also the literary study of the Bible as the greatest of English classics has increased amazingly. To bring the two together in these pages may well quicken the study of both.

The Bible in Shakespeare and Browning and Tennyson seems an almost obvious result of the scriptural permeation of English literature in general. Long ago it was treated in various books. But Poe has never before been so studied, perhaps because of a popular conviction that he was the last literary man in the world we should expect to find among the prophets. The extent of his familiarity with the Bible, and of his reflection of religion, may not induce the reader to follow Poe's gifted French critic and translator who wrote in his journal, "I swear to myself henceforth to pray every morning to Poe."¹ Yet

¹ Charles Baudelaire,

it is likely to astonish many both by reason of the type of his writings and of his reputation.

The study has been prosecuted mainly for the purpose of increasing knowledge of the Bible. Hence Poe's writings have been used as a sort of foil to bring into high relief the literary features of Scripture. Yet the student of Poe will find that the method here followed has in no wise failed to exhibit his versatility and technical skill, as well as his biblical knowledge.

References to Poe's writings are so made that it should be possible to find them in any standard edition. But it was necessary to give volume, page and line in many references, and that meant the use of an edition fairly late and complete. Unless otherwise indicated, all references are to James A. Harrison's *Complete Works of Edgar Allan Poe*, 17 volumes, Thomas Y. Crowell & Co., New York, 1902. Citation of the Whitman letters is to Harrison's edition of *The Last Letters of Edgar Allan Poe to Sarah Helen Whitman*, Putnam's Sons, New York, 1909.

W. M. FORREST.

University of Virginia
October, 1927

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BIBLICAL ALLUSIONS IN POE

Biblical Allusions in Poe

I

SPIRITUALITY

The records of Poe's life give glimpses of him in many places at various times. He is seen amid the home surroundings of his squalid infancy, his prosperous boyhood, his meager married life. At school, academy and university, in fields and woods, parks and cemeteries, he is found. He journeyed by land and water, moved in business places and social circles, frequented lecture halls and theaters, visited houses of refinement and haunts of vice. But at no time is he ever found in a church or other religious assembly. No doubt he was taken to church as a child. For five years he quite certainly had to attend services twice each Sunday while in school in England.¹ Also while at West Point and in the army he could hardly have escaped religious exercises. Nowhere, however, is it explicitly shown in his life records that he thus conformed to religious customs, and it is not to be supposed he ever did so during his manhood years.

On one occasion, certainly, Poe had an excellent opportunity to go to church. Both self-interest and gallantry should have prompted him to do so. It

¹ See William Wilson, *Tales*, III. 301, 302; cf. *Biography*, I. 18, 19; also see below, pp. 148-150,

was when he called upon Mrs. Shelton in Richmond in 1849 as a preliminary to renewing a suit for her hand which he had begun over a score of years earlier, when she was Miss Royster. Apparently he was actuated only by mercenary motives in seeking to marry the wealthy widow, but his assiduity did not carry him to church at her side. "I was ready to go to church," this lady wrote later in giving an account of Poe's Sunday morning call so many years after they had been parted as youthful lovers, "when a servant entered and told me that a gentleman in the parlor wished to see me. . . . I told him I was going to church, that I never let anything interfere with that, and that he must call again."² It seems that he did not accompany her; he called again.

It is much the same with his characters as with himself. They are shown in almost all circumstances and attitudes except the religious. Several of them appear as quite devout pagans.³ Others are good Roman Catholics.⁴ Morella was baptized, presumably in church, but it is not so stated.⁵ Since he was a romanticist the phases of formal religion that attracted Poe most naturally were Catholic. The only conspicuous exception in the way of a character in Poe's work found often in church is William Wilson, and he went only because he was a boy at a school where all had to go.⁶

² *Biography*, I. 314.

³ *Tales*, IV. 1; 200; *Poems*, VII. 23.

⁴ *Poems*, VII. 1; 59.

⁵ *Tales*, II. 33.

⁶ *Tales*, III. 301, 302.

Nor do we come upon the man anywhere at worship. In letters, and occasionally elsewhere, are met what might possibly be regarded as ejaculatory prayers. "May God grant her life," he wrote of his wife; and added to Mrs. Shew for her kindness, "Heaven bless you."⁷ Not a few such prayers are put on the lips of his characters in times of crisis and peril. There is a great deal of it in the most terrific of the *Tales*, the devout utterances of Arthur Gordon Pym. If Griswold is to be relied upon here, such no doubt were the sentences Poe uttered when "he walked the streets with eyes upturned in passionate prayers for their happiness who at that moment were objects of his idolatry."⁸ Oftenest, however, his use of the name of the Deity was but a figure of speech, an apostrophe or exclamation to intensify his most earnest sentences. Such are the "Would God," "Ah God," "Oh God," "Thank God," "God bless you," and the like, met in various compositions, but especially in his impassioned letters. It was in such a letter that he practically expressed his inability to believe in the efficacy of prayer.⁹

Despite this negative evidence, it may be confidently asserted that Poe had an interest in religion which shows itself in many ways. His soul was not devoid of sympathies with moral and spiritual things. Notwithstanding his employment of the ordinary language of sensual desire in his poems and letters to vari-

⁷ *Biography*, I. 265.

⁸ *The Ludwig Article*, *Biography*, I. 355.

⁹ *Letters to Sarah Helen Whitman*, 5.

ous women, close study shows that he seems to have burnt all the grossness out of the words in the fires of ethereal devotion. The lines *For Annie* lose all fleshly taint when it is recalled that the writer is supposedly speaking from beyond death's portals. His glowing letters to Helen, though speaking of kisses and embraces, put the emphasis upon spiritual affinity—a union of souls that the age or infirmities of his beloved could by no possibility shake, and that would continue in the night of the grave, and in any heaven the writer could conceive.¹⁰ So all the women of his songs and dreams move spirit-like across his pages, as incapable of stirring the lower passions as are visions of angels from that region where there is neither marrying nor giving in marriage.¹¹

While it is also true that Poe bathed his soul in beauty and worshiped it, the beauty was far more moral and spiritual than sensuous and physical. What poem can be cited that does not have the music of its form and the images of its fancy merely as the vesture or medium of spiritual ideas? Even *The Bells* is no exception. Likewise the *Criticisms*, wherein the critic so often revealed what in the writings of others charmed him most, testify to his spiritual interest. An illustration of that dominant interest is impressively given in the lecture on the *Poetic Principle*.¹² Many poems are quoted therein—all have a spiritual element in their beauty. Near its close the poet tried

¹⁰ Ibid., 10, 11, 15, 18.

¹¹ Mrs. Whitman spoke of Poe's "unworldliness—may we not say his *unearthliness*" (*Biography*, I. 248).

¹² *Essays*, XIV. 266-292.

to tell what true poetry is by a melodious roll call of things beautiful that had power to awaken in him the spirit of poesy. Answering that summons there first moved by with music in their feet the beauties of starry skies and illimitable seas and wooded hills, all resonant of sighing winds and singing birds, all redolent of fragrant flowers. Last, there came woman, in whose charms of person and witchery of adornment, in whose endearments and enthusiasms and endurances, and especially in whose love there is ever a minstrelsy more potent than that which of old brought down the divine afflatus upon God's prophet.¹³ And between such, first and last, what is there recognized by the poet as "the ambrosia which nourishes his soul"? "He owns it in all noble thoughts—in all unworldly motives—in all holy impulses—in all chivalrous, generous and self-sacrificing deeds."¹⁴ Such was Poe's appraisal of the beautiful at its highest.

The *Tales* confirm the conclusion that their author was deeply interested in the higher realm. With a few exceptions in a lighter vein they belong to the domain of morals and conscience. Therein good and evil are shown in mortal combat in the soul of man. *William Wilson*, the prototype of Stevenson's famous *Dr. Jekyll and Mr. Hyde*, is a study of such warfare. In the *Man of the Crowd* is beheld the wicked fleeing though pursued by nothing but that inexorable law, "Be sure your sin will find you out." How many other stories proclaim one great fiat, "The wages of

¹³ 2 Kgs. 3:15.

¹⁴ XIV., 291.

sin is death.”¹⁵ The most tragic commentary upon such delineations of remorse and judgment and conscience is what is told of the writer’s conception of his own doom. Griswold declares of Poe, “He felt, or professed to feel, that he was already damned.”¹⁶ This is confirmed by a letter from Poe’s friend, the southern poet and editor, Thompson, which says: “He spoke of himself as the victim of a pre-ordained damnation, as *l’âme perdue*, a soul lost beyond all hope of redemption.”¹⁷ Even the somewhat doubtful report of his last words may be an echo of that dark belief rather than a profane utterance: “My best friend would be he who would take a pistol and blow out these damned wretched brains.”¹⁸

It would be interesting to know whether this belief of Poe’s arose from the teaching of his foster father. The latter probably held the beliefs of Scotch Calvinists generally of his day.¹⁹ If the doctrine of unconditional foreordination and election was taught the impressionable child it was sure to exert a profound influence on his later life. Poe’s predestinarianism may have developed from his sense of inability to master what his conscience condemned. But the deep notes of destiny and doom in so much of his best literary work give the impression of being out of keeping with his immediate ancestry and a nature otherwise proclaimed a compound of levity and

¹⁵ E. G., *The Black Cat, Hop Frog, The Tell Tale Heart, The Imp of the Perverse*.

¹⁶ *Biography*, I. 355.

¹⁷ *Letters*, XVII. 404.

¹⁸ Report of Dr. Snodgrass in *Biography*, I. 334.

¹⁹ For his religious affiliation see below, pp. 148–150.

aestheticism. Perhaps he was foredoomed to the tragic struggle reflected in his life and writings by having had grafted upon his inheritance from his Bohemian theatrical parents the stern Scotch creed of his foster father. Whencever derived, the elements were so mixed in him that he became a moralist in spite of himself.

An added evidence of his religious bent is furnished by his *Pinakidia*²⁰ and *Marginalia*.²¹ The former collection of notes and extracts was published in 1836, the latter in 1844 to 1846. Both indicate a wide range of reading and are evidences of their collector's diversified interest. Poe was only twenty-seven years old when the *Pinakidia* were printed, after years of garnering. There are some one hundred and seventy of them. Considerably more than one-third of them are more or less closely related to religion. The relation ranges all the way from the names of persons and things, significant from their connection with some faith, up to direct quotations from the Bible. In the same fashion it is found that about one-fifth of the three hundred *Marginalia* are religious. Considering the wide range taken by these notes, and the popular verdict on the young writer's irreligion, this is an astonishing result, even when the notes are weighed and not merely counted.

From them, however, as from his other writings, no creed or confession or reflection of religious practice can be deduced. There is not much distinctively

²⁰ XIV. 38-72.

²¹ XVI. 1-178.

Christian to be found in them. The spiritual element stops short of the highest always. The religious interest is general. Like the ethical, it might have come from any highly enlightened pagan in any civilized age. But it is worth emphasizing that this devotee of beauty for its own sake saw beauty at its highest in spiritual relations. Edward Fitzgerald said that when Romney's wife, who deserted her husband for over a quarter century that she might not encumber him in his race for fame, received him back as a broken, dying man and tenderly nursed him to the end, that quiet act of hers was worth more than all the pictures the artist ever painted. A careful student of Poe can hardly doubt that he would have given the same verdict. The two poets probably would have justified their decision by saying the act was worth more than the pictures because it was more beautiful. Of such was their kingdom of heaven.

II

PANTHEISM

Poe's *Eureka* is his only writing containing anything like a systematic statement of his religious conceptions. There, if anywhere, is to be discovered the manner of God the poet held in his thoughts. The book begins and ends with God as all in all. Nowhere is the writer's spirituality—his anti-materialism—more manifest. In words often so beautiful as to entitle him to call the work a prose poem he unfolds his dream of the beginning and end of the universe.¹ But what kind of a Deity and universe does he reveal?

Here we are left in no doubt. Not monotheism, not even theism, underlies the work, but pantheism. The universe has emanated from an eternal Essence. Ultimately it will be drawn back into the same Essence. Thence in eons of the future it will proceed again. Even to eternity of eternity and infinity of infinity will the cycles of emanation and absorption, of re-emanation and re-absorption go on. Let us hear Poe's own words in brief:

Just as it is in your power to expand or concentrate
your pleasures (the absolute amount of happiness re-

¹ Poe's greatest sin against the fitness of things in his writings is in the introduction of his flippant *Mellonta Tauta* into this lecture. Such was the name he gave the grotesque thing when he published it separately the next year. How he came to commit such a crime against beauty and good taste is inexplicable, unless it was his way of trying to make his lecture popular. See *Eureka*, XVI. 187-198; *Tales*, VI. 197-215.

maining always the same) so did and does a similar capability appertain to this Divine Being, who thus passes his Eternity in perpetual variation of Concentrated Self and almost Infinite Self-Diffusion. What you call the Universe is but his present expansive existence. He now feels his life through an infinity of imperfect pleasures—the partial and pain-entangled pleasures of those inconceivably numerous things which you designate as his creatures, but which are really but infinite individualizations of Himself.²

Then, to turn back a little in Poe's book:

Matter, finally, expelling the Ether, shall have returned into absolute Unity,—it will then (to speak paradoxically for the moment) be Matter without Attraction and without Repulsion—in other words, Matter without Matter—in other words, again, Matter no more. In sinking into Unity, it will sink at once into that Nothingness which, to all Finite Perception, Unity must be—into that material Nihilism from which alone we can conceive it to have been evoked—to have been *created* by the Volition of God.

I repeat then—that the final globe of globes will instantaneously disappear, and that God will remain all in all.

But are we here to pause? Not so. On the Universal agglomeration and dissolution, we can readily conceive that a new and perhaps totally different series of conditions may ensue—another creation and irradiation, returning into itself—another action and reaction of the Divine Will. . . . Are we not, indeed, more than justified . . . in indulging a hope that the process we have here ventured to contemplate will be renewed forever, and forever, and forever; a novel Universe swelling into existence, and then subsiding into nothingness, at every throb of the Divine Heart.³

² *Eureka*, XVI. 314.

³ *Ibid.*, 310, 311.

That this philosophy is not Hebrew is manifest to everyone familiar with the Bible.⁴ That it has points of contact with Greek speculation is apparent to those acquainted with Plato's idealism. But it is essentially of India, resembling a scheme of thought first outlined in the *Vedas*, then developed in the *Upanishads*, and finally perfected in the Vedanta philosophy.⁵ Thus in the *Upanishads* we read: "Assuredly this universe is Brahman." In commenting upon that sentence the noted Vedantist, Shankaracharya, says: "From this Brahman by development into fire, water, earth, etc., the universe has arisen. . . . So on the reverse path to that by which it has arisen it disappears into the very same Brahman, that is it is absorbed into his essence."⁶ And again, the *Upanishads* tell us, as Poe does, that this end of all things is only precedent to a new beginning: "That which he created he then takes back again, becoming one with the being of being, in order then . . . to begin the work afresh."⁷ Or as it is elsewhere expressed: "He, at the destruction of the universe, alone is on the watch. He wakes all this world, which consists of thought only."⁸ From a later time the *Bhagavad Gita* speaks to the same effect: "All living beings . . . return back into my

⁴ For the theory of emanation in Christian thought see Max Müller, *Theosophy, or Psychological Religion*, pp. 296, 297; 512-518.

⁵ A brief popular statement of this philosophy may be found in Monier Williams, *Hinduism*, 203-206. See works cited below for more elaborate treatment.

⁶ Deussen, *The Upanishads*, 180, 181.

⁷ *Shvetashvatara Upanishad*, VI. 3, 4. (All quotations from the Indian Scriptures are from Max Müller's ed., *Sacred Books of the East*, unless otherwise indicated.)

⁸ *Maitrayana Brahmana Upanishad*, VI. 17.

nature at the end of the world; at the world's beginning I recreate them anew."⁹

No less striking are Poe's resemblances to the Vedanta when he speaks of the relation of all souls to the universal soul. To him there is nothing inanimate—stones, trees, animals, man, all partake of the divine life. As early as 1841, in his *Island of the Fay*, Poe contends that all the universe is endowed with vitality, that our planet is alive:

We are madly erring, through self-esteem, in believing man, in either his temporal or future destinies, to be of more moment in the universe than that vast "clod of the valley" which he tills and contemns, and to which he denies a soul for no more profound reason than that he does not behold it in operation.¹⁰

So in *Eureka* he declares:

All these creatures—all—those which you term animate, as well as those to whom you deny life for no better reason than that you do not behold it in operation—all these creatures have, in greater or less degree, a capacity for pleasure and for pain:—*but the general sum of their sensations is precisely that amount of Happiness which appertains by right to the Divine Being when concentrated within Himself.*¹¹

This all-animating cosmic soul is explained by the Vedantist to be the Effect God, an emanation from the Highest Brahman, or God, who transcends finite

⁹ *Bhagavad Gita*, IX. 7; cf. Deussen, *The Upanishads*, 220–224.

¹⁰ *Tales*, IV. 195.

¹¹ XVI. 314. See also *Fall of the House of Usher*, III. 286.

existence and thought. Sitanath Tattvabhushan, a modern Vedantist, thus puts the matter:

This Effect God, then, the first and highest emanation from the Supreme Cause, is the totality of created existence—the whole, of which so-called inanimate objects as well as finite souls are parts. Things that seem to us quite apart from any conscious life, events that appear to be entirely objective—all cosmic changes in fact—are apprehended in the all-containing consciousness of Brahma.¹²

The philosopher, of course, hastens to assure us that all these distinctions of Causal God, Effect God and the things seeming to result therefrom, are non-existent: "Simply so many standpoints from which the same Being is looked at . . . him who though variously contemplated, is one and indivisible."¹³

Before passing from the soul of things to the soul of man it is interesting to notice that this panpsychism of Poe and the Vedantist, which now has prominent advocates among Occidental thinkers,¹⁴ is not altogether absent from the Christian scriptures. In the Old Testament the weeping of furrows, skipping of hills, and rejoicing of trees are readily explained as poetic personification. But in the New Testament St. Paul declares that the whole creation is waiting in pain and earnest longing for the coming of its release and its glorification in the day of the full redemption of the children of God.¹⁵

¹² *The Vedanta and Its Relation to Modern Thought*, 84.

¹³ *Ibid.*

¹⁴ F. Paulsen, *Einleitung in die Philosophie*; Carveth Read, *The Metaphysics of Nature*.

¹⁵ Romans 8:18-25.

Poe's round declaration that the souls of men are God would have passed as a truism in India any time within the past thirty-five centuries. But the people who heard his lecture in New York in 1848, or read *Eureka* in the modest volume that appeared a little later, must have found his assertion startling, and thought it verging upon blasphemy. To the present day many see in *Eureka* convincing evidence of Poe's insanity. After representing the universe as God in infinite diffusion, the result of the "throb of the Heart Divine," he asked: "And now—this Heart Divine—what is it? *It is our own.*"¹⁶ Then at the end of the lecture he said:

Think that the sense of individual identity will be gradually merged in the general consciousness—that Man, for example, ceasing imperceptibly to feel himself Man, will at length attain that awfully triumphant epoch when he shall recognize his existence as that of Jehovah.¹⁷

Perhaps two and a half milleniums before Poe's time the thought he uttered was being taught to an Indian lad by his father. It runs through the *Chandogya Upanishad* as an oft-repeated refrain:

When a man departs from hence his speech is merged in his mind, his mind in his breath, his breath in heat, heat in the Highest Being. Now that which is that subtile essence, the root of all, in it all that exists has itself. It is the True. It is the Self, and thou, O Shvetaketu, art it.¹⁸

¹⁶ XVI. 311.

¹⁷ XVI. 314, 315.

¹⁸ *Chandogya Upanishad* VI. 8:6, 7.

All enlightened souls of that olden time had learned to say:

I am Brahman [the Supreme God]. . . . Now if a man worships another deity, thinking the deity is one, and he another, he does not know.¹⁹

Again it was taught:

He who is in the fire, and he who is in the heart, and he who is in the sun, they are one and the same. He who knows this becomes one with the one.²⁰

If that was blasphemy to Poe's auditors it at least was not such to India's sages. To them it meant only that the soul had come into its own by recognizing its oneness with God.²¹

Poe knew his conception might seem irreverent.²² He also realized that his doctrine of the loss of the personal soul in the soul of the universe would seem repellent. Hence he added this note to his printed lecture:

The pain of the consideration that we shall lose our individual identity, ceases at once when we further reflect that the process as above described, is neither more nor less than that of the absorption by each individual intelligence of all other intelligences (that is, of the Universe) into its own. That God may become all and in all, each must become God.²³

¹⁹ *Bṛihadaranyaka Upanishad* I. 4:10.

²⁰ *Maitrayana Brahmana Upanishad* VI. 17.

²¹ "All this, we must always remember, is not meant as an apotheosis of man in the Greek sense of the word, but, if I may form such a word, as an Anatheosis, a return of man into the divine nature" (Max Müller, *The Vedanta Philosophy*, 107).

²² XVI. 311.

²³ XVI. 336.

The doctrine is the solace of hundreds of millions of souls living under the influence of Hinduism and Buddhism. They see struggling, imprisoned souls in all things: "Some enter the womb in order to have a body, as organic beings, others go into inorganic matter, according to their work, and according to their knowledge."²⁴

To them the problem of salvation is how to escape from the wheel of life—of life with its passions and desires and miseries, of life following life in inexorable succession. The burden of it is expressed by a South Indian poet:

How many births are past, I cannot tell;
How many yet to come, no man can say.
But this alone I know, and know full well
That pain and grief embitter all the way.²⁵

When, therefore, the soul is set free by the knowledge that it is not, that all things are not, that only Brahman is, it loses itself with joy in the shoreless sea of "the one only, without a second."²⁶ Hence the great exhortation: "That from whence these beings are born, that by which, when born, they live, that into which they enter at their death, try to know that. That is Brahman."²⁷ Hence also the satisfaction with which the return to Brahman was contemplated: "As from a blazing fire sparks, being like unto the fire, fly forth a thousandfold, thus are various beings brought

²⁴ *Katha Upanishad* II. 5:7.

²⁵ Quoted by Murdock, *Popular Hinduism*, 62.

²⁶ *Chandogya Upanishad* VI. 2:1.

²⁷ *Taittiriya Upanishad* III. 5.

forth from the Imperishable, my friend, and return thither again."²⁸

That this doctrine of transmigration exerted a fascination over Poe's mind cannot be questioned. It comes to expression in *Morella*, *Ligeia*, *Metzengerstein*, *The Oval Portrait*, and *The Tale of the Ragged Mountains*. How seriously he took it is uncertain. But in the miseries of his life, heightened as they were by his morbid fancy, intensified by his sense of wrongdoing, and projected to infinity by his belief in his foreordained damnation,²⁹ what wonder that he longed for the time when "the fever called Living" would be "conquered at last"!

To such a man the thought of an eternal sleep, or the merging of his individuality in the Over-Soul, would have comfort. It has for some besides Orientals, and possibly for all thinkers in certain moods. Schopenhauer declared the *Upanishads* had been the solace of his life, and would be the solace of his death.³⁰ Max Müller could learn from philosophy no better preparation for a happy death than that taught in the Vedanta.³¹ That its fascination for Poe did not begin as late as *Eureka* seems evident from early utterances which voice a longing for freedom from the oppressive thought of eternal life. In 1829 he sang of maiden angel and seraph lover:

²⁸ *Mundaka Upanishad* II. 1:1.

²⁹ Griswold, *Ludwig Article* in *Harrison's Biography*, I. 355.

³⁰ *Parerga* II. 426.

³¹ *The Vedanta Philosophy*, 8.

Sweet was their death—with them to die was rife
 With the last ecstasy of satiate life—
 Beyond that death no immortality—
 But sleep that pondereth and is not “to be”—
 And there—oh! may my weary spirit dwell—
 Apart from Heaven’s Eternity—and yet how far from
 Hell!³²

And he prays for the Sleeper, dead in all her youthful
 beauty:

Oh, may her sleep,
 Which is enduring, so be deep!

.

I pray to God that she may lie
 Forever with unopened eye.³³

There is one other phase of this pantheism that may be considered before inquiring how Poe acquired it. The clearest expression of it is in *Berenice*, in a paragraph having the added interest of being thought autobiographical.³⁴

To muse for long unwearied hours with my attention riveted to some frivolous device on the margin, or in the typography of a book; to become absorbed for the better part of a summer’s day, in a quaint shadow falling aslant upon the tapestry, or upon the door; to lose myself for an entire night in watching the steady flame of a lamp, or the embers of a fire; to dream away whole days over the perfume of a flower; to repeat monotonously some common word, until the sound, by dint of frequent repetition, ceased to convey any idea whatever to the mind; to lose all

³² *Al Aaraaf*, VII. 36.

³³ *The Sleeper*, VII. 52 (written in 1831 and revised in 1843).

³⁴ Harrison, *Biography*, I. 131.

sense of motion or physical existence, by means of absolute bodily quiescence long and obstinately persevered in.³⁵

All this, which in the story is pronounced disease and madness, and the like of which in Poe went far toward establishing his insanity, has been the highest wisdom of India for ages. Men carrying the process to its greatest extreme are there honored and worshiped, along with those who proclaim themselves divine. Occidentals in condemning such passages in *Berenice* and *Eureka* as insane and blasphemous convict themselves before the bar of high Orientalism of calling wisdom folly, and good evil.

The process described in the paragraph quoted is akin to the practices of the devotees of the Yoga system of philosophy. Like the Vedanta, it is based upon the *Upanishads*, and its purpose is to aid the soul to overcome ignorance and illusion, in order that it may lose itself in union with the All-Soul.³⁶ As such it is perfectly consistent and intelligible. To know self is to know Brahman. Therefore rigorous abstraction, the overcoming of all action and desire and thought—anything that will shake off the hold of the phenomenal, illusory universe. The best means to that end are such as the hero of *Berenice* used—musing on nothing; gazing fixedly at a light, or the tip of one's nose; repeating meaningless sounds, especially the mystic syllable, Om, the unintelligible symbol of the unknowable deity; bodily quiescence per-

³⁵ II. 19, 20.

³⁶ For a brief statement of this philosophy see Monier-Williams, *Hinduism*, 200, 201.

sisted in until the limbs become atrophied. So an ancient sage of India declares with fine rapture:

When the works of the mind are dissolved, then arises that bliss which requires no other witness, that is Brahman, the immortal, the brilliant; that is the way, that is the true world. And thus it has been said elsewhere: He who has his senses hidden as in sleep, and who, while in his body but no longer ruled by his senses, sees, as in a dream, with the purest intellect, Him who is called Om, the leader, the bright, the sleepless, free from old age, from death, and sorrow, he is himself also . . . a leader, bright, sleepless, free from old age, from death, and sorrow.³⁷

Before giving our final verdict upon the sanity of Poe or of his mystical kinsmen beyond the seas, we should be at pains to know them both, and the rationale of their extraordinary ways. Says a profound German philosopher, who was also a learned Sanskritist and student of Indian thought and life:

The phenomena of yoga are akin, not only, as has often been asserted, to certain diseased conditions that exist also among ourselves, but also with the entirely healthy and joyous phenomenon of aesthetic contemplation. The more than earthly joy which we experience at the sight of the beautiful in nature or in art, depends upon a forgetfulness of one's own individuality, and a union of subject and object, similar to that which the yoga endeavors to secure by artificial means.³⁸

There can be no reasonable doubt that Poe's reflec-

³⁷ *Maitrayana Brahmana Upanishad* VI. 24, 25.

³⁸ Deussen, *Philosophy of the Upanishads*, 383.

tion of Vedantism and Yoginism was due to contact with Indian thought. There was much in him that made such thought congenial; much that in the absence of outside influence might have led him independently to similar fancies and conclusions. But at the time of his literary career such independence was unnecessary, and hardly possible. Indian thought had just burst upon the Western world with all the charm of novelty. A brilliant company of German scholars had newly exploited the language, literature, and philosophy of ancient India and opened its treasures to the world. Fried. von Schlegel,³⁹ August Wilhelm Schlegel,⁴⁰ Schelling,⁴¹ Schopenhauer,⁴² and Fichte⁴³ had all steeped their souls in that ancient wisdom, and become fascinated thereby. As early as 1828 Victor Cousin, in France, was able to assert truthfully that a knowledge of Indian philosophy had spread over all Europe.⁴⁴

Of the eminent scholars just mentioned, Schelling has long been recognized as one of Poe's masters.⁴⁵ In

³⁹ He introduced Germany to Indian thought by his *Sprache und Weisheit der Indier* in 1808.

⁴⁰ From the time of his appointment as professor at Bonn in 1818 he devoted himself to Oriental studies, publishing *Indische Bibliothek* (3 vols.), 1823-30; the *Bhagavad Gita*, 1823; the *Ramayana*, 1829, thereby laying the foundation of Sanskrit studies in Germany.

⁴¹ His father before him was a noted Orientalist. He was an enthusiastic follower of Fichte and a devotee of romanticism. For his mysticism see his *Philosophische Untersuchungen ueber das Wesen der menschlichen Freiheit* printed in the *Philosophische Schriften*, Vol. I, 1809.

⁴² He was a devotee of Hinduism and Buddhism from 1813, having then fallen in with a Latin translation of the *Upanishads* and like works. See his *Welt als Wille und Vorstellung*, 818.

⁴³ His most important philosophical works appeared 1794-1798.

⁴⁴ Max Müller, *Vedanta Philosophy*, 8.

⁴⁵ Harrison: "Somehow—somewhere—he became saturated with the doctrines of Schelling" (*Biography*, I. 154).

Morella Poe makes the hero and his wife devotees of "the wild Pantheism of Fichte . . . and, above all, the doctrines of Identity as urged by Schelling."⁴⁶ He repeatedly declared Wilhelm Schlegel a teacher with whom he was familiar.⁴⁷ That he knew and admired the writings of Cousin is evident from a sentence in his literary criticisms.⁴⁸ As for the others, acquaintance with them was involved in a knowledge of the men he certainly followed.

Much of the spirit of India at work in Germany had found its way into English literary circles through translations from the German. Aside from that, Poe certainly had sufficient mastery of German and French to read his masters in their own language. From the great sages of India, through their noted German interpreters, we may then be sure that Poe, directly or indirectly, obtained his pantheism.⁴⁹

⁴⁶ *Tales*, II. 28, 29.

⁴⁷ *Criticism*, VIII. 126; compare VIII. 46, 47; XII. 131; XIII. 43; and see *Book of the Poe Centenary*, Smith, *Americanism of Poe*, 169-173.

⁴⁸ *Criticism*, XI. 256.

⁴⁹ In *Mesmeric Revelation* (V. 241-254) much of *Eureka* is contradicted. Its spiritualism is more materialized, it denies that God can return upon himself, or man ever become God. Like the *Power of Words* (VI. 139-144) and certain other tales, it reflects Greek rather than Indian thought. But consistency is not to be sought in Poe. The idea in *Eureka* of an infinite number of infinite universes, each with its own God, has no parallel in Indian philosophy or any other philosophy, so far as is known to the present writer.

III

MYSTICISM

Poe's mysticism is but indirectly related to religion. An exhaustive study of it would carry us too far afield. It is a quality often denied him. His clearness of vision, his mathematical precision, his powers of analysis and expression, have been said to proclaim him out of sympathy with mysticism.¹ In order to test the truth of the claim it is necessary to define the sense in which the word mysticism is used, and then see whether Poe is fairly within its limits. That and a consideration of some of Poe's biblical resemblances therein is the task of the present chapter.

Being a somewhat vague word, mysticism has been defined in a great variety of ways. But underlying nearly all the definitions and all the popular conceptions of its meaning will be found the idea of a dreamer concerning himself with remote and hidden things. Makers of allegories touching life and the Scriptures are called mystics. Dealers in the occult and spiritualistic are called mystics. Revelers in

¹ "Poe has no sympathy with *Mysticism*. The mystic dwells in the mystery; is enveloped with it; it colors all his thoughts; it affects his optic nerve especially, and the commonest things get a rainbow edging from it. Mr. Poe on the other hand is a spectator *ab extra*. He analyzes, he dissects, he watches

—with an eye serene,

The very pulse of the machine,

for such it practically is to him, with wheels and cogs and piston-rods all working to produce a certain end" (Jas. Russell Lowell, *Biography*, I. 378).

ecstatic fervors and fantastic fancies are called mystics. Worshipers of the beautiful as a manifestation of some supernal loveliness which the eye hath not yet seen are called mystics. Believers in inspiration and the soul's union with the Absolute and the Divine are called mystics. This is a wide range not confined to Christianity or to religion. It rises high; it sinks low. But whatever its manifestation it always is in quest of somewhat lying back of the phenomenal; always its pursuit of that somewhat is by means of meditation, and feeling, and intuition, rather than by dialectic modes of thought.²

In such sense everyone who is not a crude rationalist and mechanist is something of a mystic. By such a test every worthy artist, and every real poet, and every true prophet is a mystic, and his works will partake of the mystic quality. Whether those works will be unambiguously and clear, or confusing and obscure, will depend upon the degree of genius and inspiration, upon the powers of reason and expression possessed by the worker. No mystic of the highest order ever confuses mysticism with obscurity. Nor does he claim that its products are above or beyond reason, no matter what part intuition or emotion or vision may play in their apprehension.³ The mystic indeed enjoys them with an aesthetic delight that may

² "Mysticism has its origin in that which is the raw material of all religion, and perhaps of all philosophy and art as well, namely, that dim consciousness of the *beyond*, which is part of our nature as human beings. . . . Mysticism may be defined as the attempt to realize in thought and feeling, the immanence of the temporal in the eternal, and of the eternal in the temporal" (Inge, *Christian Mysticism*, p. 5).

³ For a discussion of such matters see Recejac, *Bases of the Mystic Knowledge*, 1-5; 53-61.

depend little upon reason, but when asked by others or by his own intellect to give a reason for the hope that is in him he will do so with all the perspicuity and logic at his command. Success in that endeavor will depend upon the degree in which he possesses the true artistic temperament—such balance of the perceptive and creative powers as alone makes possible any work of high merit in any department of art. It is therefore an ill-founded criticism to declare Poe no mystic and a hater of mystics because his writings are clear, his analyses sure, and his methods carefully reasoned.

By almost every test that might be applied Poe would be found a mystic. It is true he railed at transcendentalists, condemned allegorists, and boasted of his power to put into clearly intelligible English all that he thought and dreamed.⁴ Yet he proclaimed himself a dreamer whose happiness it was to dream, and to whom his visions were the sole realities:

I am come of a race noted for vigor of fancy and ardor of passion. Men have called me mad; but the question is not yet settled, whether madness is or is not the loftiest intelligence—whether much that is glorious—whether all that is profound—does not spring from disease of thought—from *moods* of mind exalted at the expense of the general intellect. They who dream by day are cognizant of many things which escape those who dream only by night. In their grey visions they obtain glimpses of eternity, and thrill, in awaking, to find that they have been upon the verge of the great secret. In snatches, they

⁴ *Marginalia*, XVI. 87, 88; XV. 69; XIII. 9; VII. 106.

learn something of the wisdom which is of good, and more of the mere knowledge which is of evil. They penetrate, however rudderless or compassless, into the vast ocean of the "light ineffable," and again, like the adventurers of the Nubian geographer, "*aggressi sunt mare tenebrarum, quid in eo esset exploraturi.*"⁵

Again to like effect:

The realities of the world affected me as visions, and as visions only, while the wild ideas of the land of dreams became, in turn—not the material of my every-day existence—but in very deed that existence utterly and solely in itself.⁶

And yet again:

It is a happiness to wonder;—it is a happiness to dream.⁷

He created tales that were fraught with hidden meanings, and some which he frankly called allegories, fables, parables, and the like.⁸ He acknowledged his inability to put into words the deepest feelings of his heart:

Not long ago, the writer of these lines,
In the mad pride of intellectuality,
Maintained "the power of words"—denied that ever
A thought arose within the human brain
Beyond the utterance of the human tongue:

⁵ *Eleanora*, IV. 236.

⁶ *Berenice*, II. 17.

⁷ *Morella*, II. 27. This and the two preceding quotations are commonly regarded as autobiographic.

⁸ E.g., *Shadow*, *King Pest*, *Silence*.

And now, as if in mockery of that boast,

My spells are broken.
The pen falls powerless from my shivering hand.⁹

Of the same tenor is the confession in an early letter:

I am young—not yet twenty—*am* a poet—if deep worship of all beauty can make me one—and wish to be so in the more common meaning of the word. I would give the world to embody one half the ideas afloat in my imagination.¹⁰

It also will be seen a little later how much that he wrote yields no meaning to his most painstaking students, and that he had to confess himself unable to explain what meaning it had to him. His clearness and analytical power were not therefore of the kind to prove what Lowell claimed.

Other evidences are abundant. Poe steeped his soul in occultism, which is the bathos of mysticism. His interest in mesmerism, spiritism, and the mysterious, uncanny powers at work in many of his tales, all prove how he dwelt in a world, and sought to reveal a world eluding sense perception.¹¹ He believed in a power of the soul to be described only as a kind of sixth sense whereby the beauty beyond all visible beauty was to be apprehended.¹² Though he brought his work to perfection “with the precision and rigid consequence of a mathematical problem,” with noth-

⁹ To ——— VII. 106; see also to the same effect, *Letters to Mrs. Whitman*, 5.

¹⁰ Letter quoted by Neal, VII. 259.

¹¹ Cf. Recejac, *Bases of Mystic Knowledge*, 176–178.

¹² *Criticism*, XI. 256.

ing "referable either to accident or intuition,"¹³ he was none the less a profound believer in intuition:

There are few thinkers who will not be surprised to find, upon retrospect of the world of thought, how very frequently the first, or intuitive, impressions have been the true ones. . . . Some of the most profound knowledge—perhaps all very profound knowledge—has originated from a highly stimulated imagination. Great intellects guess well. . . . That intuitive and seemingly casual perception by which we often attain knowledge, when reason herself falters and abandons the effort. . . .¹⁴

Like all true mystics, ancient or modern, heathen or Christian, Poe knew of a state between waking and sleeping where knowledge and joy could be found. And like most mystics he sought means to produce and prolong that state. Such means he described in a passage quoted in another connection.¹⁵ His faith and practice he more clearly revealed in the following:

There is, however, a class of fancies, of exquisite delicacy, which are *not* thoughts, and to which, *as yet*, I have found it absolutely impossible to adapt language. I use the word *fancies* at random, and merely because I must use *some* word; but the idea commonly attached to the term is not even remotely applicable to the shadows of shadows in question. They seem to me rather psychal than intellectual. They arise in the soul (alas, how rarely!) only at its epochs of intense tranquillity—when the bodily and mental health are in perfection—and at those mere points of time where the confines of the waking world blend with those of the world of dreams. I

¹³ *Philosophy of Composition*, XIV. 195.

¹⁴ *A Chapter of Suggestions*, XIV. 187–189.

¹⁵ See above, pp. 35, 36.

am aware of these fancies only when I am upon the very brink of sleep, with the consciousness that I am so. I have satisfied myself that this condition exists but for an inappreciable *point* of time—yet it is crowded with these shadows of shadows; and for absolute thought there is demanded time's *endurance*.

These fancies have in them a pleasurable ecstasy as far beyond the most pleasurable of the world of wakefulness, or of dreams, as the Heaven of the Northman theology is beyond its Hell. I regard the visions, even as they arise, with an awe which, in some measure, moderates or tranquillizes the ecstasy—I so regard them, through a conviction (which seems a portion of the ecstasy itself) that this ecstasy, in itself, is of a character supernal to the Human Nature—is a glimpse of the spirit's outer world; and I arrive at this conclusion—if this term is at all applicable to instantaneous intuition—by a perception that the delight experienced has, as its element, but *the absoluteness of novelty*. I say the absoluteness—for in these fancies—let me now term them psychal impressions—there is really nothing even approximate in character to impressions ordinarily received. It is as if the five senses were supplanted by five myriad others alien to mortality.

Now, so entire is my faith in the *power of words*, that, at times, I have believed it possible to embody even the evanescence of fancies such as I have attempted to describe. In experiments with this end in view, I have proceeded so far as, first, to control (when the bodily and mental health are good) the existence of the condition:—that is to say, I can now (unless when ill) be sure that the condition will supervene, if I so wish it, at the point of time already described: of its supervention, until lately, I could never be certain, even under the most favorable circumstances. I mean to say, merely, that now I can be sure, when all circumstances are favorable, of the supervention of the condition, and feel even the capacity of inducing or compelling it:—the favorable

circumstances are not the less rare—else had I compelled, already, the Heaven into the Earth.

I have proceeded so far, secondly, as to prevent the lapse from the *point* of which I speak—the point of blending between wakefulness and sleep—as to prevent at will, I say, the lapse from this border-ground into the dominion of sleep. Not that I can *continue* the condition—not that I can render the point more than a point—but that I can startle myself from the point into wakefulness—and thus transfer the point itself into the realm of Memory—convey its impressions, or more properly their recollections, to a situation where (although still for a very brief period) I can survey them with the eye of analysis.

For these reasons—that is to say because I have been enabled to accomplish thus much—I do not altogether despair of embodying in words at least enough of the fancies in question to convey, to certain classes of intellect, a shadowy conception of their character. . . . Nothing can be more certain than that even a partial record of the impressions would startle the universal intellect of mankind, by the *supremeness of the novelty* of the material employed, and of its consequent suggestions.¹⁶

If there remains any doubt as to the right name for all this, let Poe himself give judgment:

The truth is that the just distinction between the fancy and the imagination (and which is still but a

¹⁶ *Marginalia*, XVI. 88–90. Wordsworth also knew and sought this state; see *Tintern Abbey*. Tennyson, too, tells of superinducing trances that brought just such knowledge and joy, see *Life of Tennyson*, by his son, Vol. I, p. 320. "There are few highly sensitive or imaginative intellects for which the vortex of *mysticism*, in any shape, has not an almost irresistible influence" (Poe, *Criticism*, XI. 253). When all the world stood aghast at the horrors of the European war, an alleged prophecy of Tolstoi's, said to have foretold the war and some of its details, and approximately its date, attracted attention. It is said to have come to him in just such manner as Poe describes. In such state Tolstoi could not recall his vision, nor could he recall it after coming out of the trance, but while in it could so speak that a friend wrote down the prophecy.

distinction of degree) is involved in the consideration of the *mystic*. We give this as an idea of our own, altogether. We have no authority for our opinion—but do not the less firmly hold it. The term *mystic* is here employed in the sense of Augustus William Schlegel, and most other German critics. It is applied by them to that class of composition in which there lies beneath the transparent upper current of meaning an under or *suggestive* one. What we vaguely term the *moral* of any sentiment is its mystic or secondary expression. It has the vast force of an accompaniment in music. This vivifies the air; that spiritualizes the *fanciful* conception, and lifts it into the idea. . . . If we carefully examine those poems, or those portions of poems, or those prose romances, which mankind have been accustomed to designate as *imaginative* . . . it will be seen that all so designated are remarkable for the *suggestive* character which we have discussed. They are strongly *mystic* in the proper sense of the word.¹⁷

What of all Poe's most characteristic creations lack the quality here discussed? According to his own standard he was a mystic. His early American critic was wrong; his later Austrian critic was right; Poe was "a mystagogue full of intoxicating rhymes."¹⁸

The resemblance between much of this and the biblical writings is obvious. The most superficial acquaintance with the Bible suffices to bring to mind the visions and trances and ecstasies of Isaiah and Ezekiel and all the prophets, of St. John and St. Paul and all the apostles. It is of more interest here to note

¹⁷ *Criticism*, X. 65, 66; cf. XIV. 207.

¹⁸ Kassner, *Mysticism, Artists, and Life*, quoted by Eduard, *Book of the Poe Centenary*, 88.

the difficulties that both ancient and modern mystics had in giving to others clear conceptions of their revelations. For, with all his lucidity, to get Poe's meaning is often no easier than to understand the purport of the most mystical passages of Scripture. Both collections of writings labor under the difficulty of expressing new experiences and intuitions in old words. When the seer beheld things not possible for man to utter,¹⁹ he had to content himself with vague intimations of their nature. If they were as clear to his thought as to his feeling they might flow from his pen with the smooth limpidity of the writings of St. John. His Gospel is read with an ease that often deceives the reader into the belief that the meaning has been grasped, when really all that has happened is that he has been charmed with a melody that is perfectly satisfying without any meaning. No matter how pellucidly any mystic may write, only the key of the mystic temperament can fully unlock his mysteries.

It is wrong, however, to conclude that the writers designed to express no meaning, or did not clearly perceive the undercurrent of meaning accompanying the simply told tale or the melodiously sung poem. The lack of understanding which leads us to term a writing mystical is the reader's, not the writer's. What to us is the cloud of darkness is to them the pillar of light. And even our darkness is lessened by their light without our being able to explain how. As the

¹⁹ 2 Cor. 13:1.

souls of the greatest seers behold things they cannot express, so we see in what they have expressed much that we cannot explain. It would be folly to claim that Wagner's music, with its effort to voice the deep things of the soul, has no music in it because the unmusical can make nothing out of it. Also it would be foolish to maintain that nobody gets any part of its meaning who listens to that music with enjoyment, but without ability to explain it. Such reasoning is certainly applicable to much of Poe's poetry. Presumably it all had a clear meaning to him.²⁰ Many of the poems are profound mysteries to us. To say that they are music written in words instead of notes is to beg the question, for music has its meaning too. The meaning, clear to him, haunts us as the sounds and perfumes of his visions which he could not put into words haunted him. That is why some of his least understood poems are most beautiful to us. Their music and smoothly flowing words work upon us magical effects in spite of our inability to understand. So it is with many passages of the Bible and many hymns whose music uplifts and inspires, we know not how. Here, for instance, is a hymn which, however, valueless when coldly analyzed, has had its power, and was said by a mystic in affinity with the mystic who wrote it to have "a ringing repetition that chimes

²⁰ He was joking when after reading *Al Araaf* to the Bostonians he said, "they evinced characteristic discrimination in understanding and especially applauding, all those knotty passages which we ourselves have not yet been able to understand" (*Criticism*, XIII. 12).

right pleasantly, and makes amends for some lack of meaning in the words':

Oh be glad thou Zion's daughter,
Joyous news to thee is sent;
Thou shalt sing a strain of sweetness,
Sing it to thy heart's content.
Now the friend of God thou art,
Therefore shalt thou joy at heart,
Therefore know no sorrow's smart.
Lo! 'tis ju-ju-jubilation
Contemplation;
Ju-ju-ju-jubilation
Ju-ju-ju-jubilation;
Speculation;
Ju-ju-ju-jubilation,
Conciliation!²¹

Some of Poe's writings may convey even less meaning than that to ordinary readers, though constructed with far greater art. He knew that to be the case, and with his boast in his mastery of words as revealers and not obscurers of thought it must have vexed him to have it so. Yet he recognized and confessed his inability to make such pieces any plainer, either by rewriting or by commentaries. When in Richmond just before his death it is said he recited *Ulalume*, that most weirdly, bafflingly beautiful of all his poems. A young lady in the company was deeply moved by it, but being unable to understand it she requested a copy for study. Poe sent the copy next morning accompanied by this graceful note:

I have transcribed *Ulalume* with much pleasure, dear Miss Ingram, as I am sure I would do anything

²¹ Vaughn, *Hours With the Mystics*, Book VI, p. 199.

at your bidding, but I fear you will find the verses scarcely more intelligible today in my manuscript than last night in my recitation. I would endeavor to explain to you what I really meant by the poem if it were not that I remember Dr. Johnson's bitter and rather just remarks about the folly of explaining what, if worth explaining, would explain itself. He has a happy witticism, too, about some book which he calls "as obscure as an explanatory foot-note." Leaving *Ulalume* to its fate, therefore, and in good hands, I am,

Yours truly,

E. A. POE.²²

This is the lot of every mystical genius. Scorned and rejected by the rationalistic, they are admired and studied by the spiritual. But since spiritual things are spiritually discerned, and few readers ever attain to the degree of discernment possessed by such writers, the meaning is seen through a glass darkly, and known only in part.

There is another aspect of Poe's mysticism which brings him into fellowship with a peculiar class of biblical writers. The Apocalypses, most familiar through the books of Daniel and Revelation, are akin to certain passages in Isaiah, Ezekiel, Joel, Zechariah, and briefer passages in the Gospels and Epistles. But their chief affinities are with a great body of Jewish and Christian writings that arose just before and during the first centuries of our era, and are grouped with other books as apocryphal. In them all the mystical element is supreme. They abound in trances and visions, symbols and voices, music and odors. In

²² Didier, *The Poe Cult*, 69, 70.

their noblest examples, and the book of Revelation is easily queen of them all, their epic grandeur is such that the words seem to swoon under the stress of the glory and the power poured into them. They are all surcharged with emotion, they all seek to convey to us by elaborate symbolism conceptions of things lying beyond the circle of our experience.

Like many of Poe's most notable pieces, these writings have an influence but little dependent upon a clear understanding of them. Gifted artists, in times and places where art concerned itself with such subjects, vainly tried to put upon canvas the christophany of the first chapter, and the theophany of the fourth chapter of Revelation. Even more futile have been all efforts to paint the terrific composite creatures that fill its other chapters. Attempts to give consistent accounts of these things in words, or to form pictures of them in the mind, are no more successful. Not only is this true of the mystic beasts and dragons; it is equally true of the visions of the city whose beauty and majesty and light, whose freedom from sin and sorrow, and disease and death, at times fill the heart with a heavenly nostalgia. It is as impossible to paint with brush or pen the last chapters of the book as the first, or the eleventh and twelfth. Yet they will continue to hold dominion over the hearts of men as long as spiritual conflicts are waged and bereaved souls seek balm for the assuaging of their hurt. Possibly it was clear to the seer of Patmos. Many of his first readers whose spirits were steeped in general apocalyptic literature may have seen it all much as did the com-

poser. The failure of modern readers may be due to lack of like-mindedness. Be that as it may, certainly with Revelation and its kind, as with Poe, a dictionary and an atlas and a set of builder's plans and specifications can help us little. If the *Raven*, *For Annie*, and *Ulalume* do not speak a language we can understand without knowing who was the lost Lenore, how one can be bathed in dreams of the truth and drowned in waves of beautiful tresses, or where is situated the dim lake of Auber in the misty mid-region of Weir, the master mystic has no message for us.²³

These features that Poe had in common with the apocalyptists we have already seen mystics in general possess. A matter of more especial interest is an inquiry into the spirit and background of such writings. An examination of the apocalyptists as a class shows at once that they were attracted by the mysterious and the terrific in nature as well as in religion. The biblical writers of this type manifest the deepest interest in the course of history. Far beyond that the non-canonical books endeavor to go, probing the secrets of nature and seeking to unriddle certain occult aspects of supernature. Enoch gives much space to questions of geography, meteorology, and astronomy. Jubilees is full of legendary lore concerning the creation, the patriarchs, and the angels. The Ascension of Isaiah recounts the wonders of the six lower heavens. Pestilence, cataclysms of nature, spirits,

²³ How little clear understanding has to do with the power of an image over the mind is well illustrated by Milton's inexplicable but haunting figure of the two-handed engine at the door, ready to smite once and smite no more (*Lycidas*, lines 130, 131).

angels, and things to come are objects of curiosity in nearly all. How much Poe was fascinated by such themes is known to all who read him. There is scarcely one of his notable tales that does not depend upon these things for its compelling and shuddering interest. Terrible aspects of nature, as in *Gordon Pym* and the *Descent into the Maelström*; devastating pestilence, as in *King Pest* and the *Masque of the Red Death*; uncanny manifestations of diseased minds and prankish natural forces, as in the *Fall of the House of Usher* and the *Black Cat*; curious speculations concerning the heavenly bodies, as in the *Moon Hoax* and the *Power of Words*; dreams of conquering death, as in the *Case of M. Valdemar* and *Mesmeric Revelation*; visions of the end of the world, as in *Eiros and Char-mion*, and *Monos and Una*—almost all his serious creative work in prose and poetry will fit into this classification somewhere. Truly the spirit of the ancient apocalyptists was upon him because he was anointed to preach the mystery of the weird and the grotesque.

The background upon which all the apocalypses were projected was discontent. However high they rose, whatever radiant tints colored their visions, everything began in the blackness of a sordid and anguish-stricken age. Sometimes a study of the era reveals conditions so direful that the tone of the writings is easily understood—their longing for change and wild revenge, their despair of betterment till the universe is destroyed and made anew, their wrestling, not with flesh and blood, but with principalities and

powers of spiritual wickedness. Much of Poe's gloom and asperity and bitterness can, in like manner, be accounted for by his condition—his poverty and obscurity, or his unrewarded fame while groundlings and pygmies in his world were acclaimed and enriched. That wrung from his soul a protest against the order of things in the literary world which, if put into the language of the religious world, would read, "Wherefore lookest Thou upon them that deal treacherously, and holdest Thy tongue when the wicked devoureth the man that is more righteous than he?"—"How long, O Lord, how long?"²⁴

Quite as often, though, it is impossible to account for the note of dole and moan in these writers from their surroundings, in themselves considered. From long before the Exile to the final downfall of their nation the Jews were subject to a succession of foreign conquerors, with the single exception of the heroic Maccabean period. But so were many other petty peoples who did not find it an intolerable calamity. Poe, too, was always poor, sometimes in want, sometimes bereaved. But so were multitudes of his fellow-men, and many authors, in even greater degree, without voicing it in suchwise. Something more than the actual condition of these writers must be known to account for them. In the case of both the Jewish writers and Poe the explanation is found in the contrast between what was and what ought to be according to their ideal. With Israel the wailing arose from measuring their condition by the glorious rhapsodies

²⁴ Hab. 1:13; Rev. 6:10.

concerning national triumphs and splendors which the early prophets sang to them in times of calamity. They had re-established their state after the Exile with such hopes luring them on. Then weary centuries wore away and their enemies continued to rule them instead of coming to lick the dust at their feet. Prophetic voices no longer spoke to them. Eyes grew dim with watching for promised glories; hearts broke with longing. It was intolerable to their men of feeling and imagination—others could content themselves with the past, and with legalism, and with priestcraft. Then arose the new order of seers. In new fashion the hope of Israel found voice; in strange guise the mysteries of life were expounded. The prophecies were not to fail. God would yet avenge. Upon those who sat in darkness the glories of a new heaven and a new earth dawned. Apocalyptic literature was born. It reflects the action and reaction of the ideal and the real upon the souls of the seers.²⁵

With his usual keenness of insight and clearness of expression Poe explained this with reference to poets:

That poets, using the word comprehensively of artists in general, are a *genus irritabile*, is well understood; but the why, seems not to be commonly seen. An artist is an artist only by dint of his exquisite

²⁵ "In this respect the pseudepigraphical writings may be in some degree compared to the marvelous burst of sorrow and wailing which marked so large a part of the population of Scotland on the fall of the Stuart dynasty. In vain should we attempt to explain the flood of grief which then swept over both Lowlands and Highlands by any search into the historical records of the times. Yet the wail remains, and will remain forever, one of the most striking pictures in the history of the world of the enthusiastic devotion with which a brave, impulsive, and warm-hearted people can be influenced by the power of an idea" (Milligan, *Discussions of the Apocalypse*, 4).

sense of Beauty—a sense affording him rapturous enjoyment, but at the same time implying, or involving, an equally exquisite sense of Deformity or disproportion. Thus wrong—an injustice done a poet who is really a poet, excites him to a degree which, to ordinary apprehension, appears disproportionate with the wrong. Poets see injustice—never where it does not exist—but very often where the un-poetical see no injustice whatever. Thus the poetical irritability has no reference to “temper” in the vulgar sense, but merely to a more than usual clear-sightedness in respect to wrong:—this clear-sightedness being nothing more than a corollary from the vivid perception of Right—of justice—of proportion—in a word, of τὸ καλόν. But one thing is clear—that the man who is not “irritable,” to the ordinary apprehension, is no poet.²⁶

Precisely this is the secret of much in Poe that is inconsistent and melodramatic to the ordinary reader and critic of his life and writings. His life was a warfare, not primarily because his lot was so much worse than that of the average man, but because he was not the average man. The busy, material, matter-of-fact, self-satisfied life about him in the second quarter of nineteenth-century America was so out of harmony with his beauty-loving, ideal-worshiping soul that he was haunted by inexplicable longings and fears. When he seemed to himself to have reason to feel happiest he often found himself saddest. So it was early in his life just after he was auspiciously launched upon his editorial career in Richmond:

I am suffering under a depression of spirits such as I never felt before. I have struggled in vain against

²⁶ *Fifty Suggestions, Essays, etc.*, XIV. 175, 176.

the influence of this melancholy. You will believe me when I say that I am still miserable in spite of the great improvement in my circumstances. . . . I am wretched and know not why.²⁷

So it was, late in his life, when he had won Helen Whitman's consent to marry him:

I am calm and tranquil, and but for a strange shadow of coming evil which haunts me, I should be happy. That I am not supremely happy, even when I feel your dear love at my heart terrifies me. What can this mean?²⁸

After writing Mrs. Richmond of certain financial disappointments and losses, he said:

No doubt, Annie, you attribute my gloom to these events—but you would be wrong. It is not in the power of any mere *worldly* considerations, such as these, to depress me. No, my sadness is *unaccountable*, and this makes me the more sad. I am full of dark forebodings. *Nothing* cheers or comforts me.²⁹

Even when he thought the realization of his long dream of conducting an independent magazine was to be realized he told Mrs. Lewis of dark presentiments that he could not shake off.³⁰

True, by that time he was but a wreck of a man with death near at hand. But every man would not have felt it then, and he had felt it always. Demonic

²⁷ *Letters*, XVII. 17.

²⁸ *Last Letters to Sarah Helen Whitman*, 32.

²⁹ *Letters*, XVII. 345, 346.

³⁰ *Biography*, I. 306.

forces contended with him. His music, like Morella's voice, was tainted with terror.³¹ Titanic evils of disease, madness, and death laid hold upon him. The darkness was peopled with malignant spirits about him.³² At times he dwelt in a present hell:

There are moments when, even to the sober eye of Reason, the world of our sad humanity must assume the aspect of Hell. . . . Alas! the grim legion of sepulchral terrors cannot be regarded as altogether fanciful. . . . They must sleep, or they will devour us—they must be suffered to slumber, or we perish.³³

This phase of his life seems as uncanny as his wildest tales when it is recalled that he lived but yesterday in Richmond and Baltimore, in Philadelphia and New York—cities as matter of fact then as now. But that was the trouble. To the idealist the times were out of joint. He could not set them right. He could only cry out against them, and bewail his lot, and then betake himself to his own country of visions and dreams. So did the apocalyptists which were before him. Like them, therefore, he wrote his visions of darkness beneath whose beauty and terror hidden meanings lie. Like them, too, he turned his face toward the light beyond the darkness, and in such union with the ideals of his genius as mystics have

³¹ *Morella*, II. 28.

³² Wrote W. F. Gill, "The same haunting dread which we have ventured to ascribe to him at the time of his writing *The Raven* possessed him now, and to such a degree that he found it impossible to sleep without the presence of some friend by his bedside" (*Biography*, I. 266). "He disliked the dark, and was rarely out at night when I knew him" (Letter of Geo. R. Graham, XVII. 437).

³³ *Marginalia*, XVI. 167.

ever sought with the objects of their worship, he sang his deathless songs. With them he came to see where rest is to be found. In triumph over the fever called living he sang:

And I lie so composedly,
Now, in my bed,
(Knowing her love)
That you fancy me dead—
And I rest so contentedly
Now, in my bed,
(With her love at my breast)
That you fancy me dead—
That you shudder to look at me,
Thinking me dead:—
But my heart it is brighter
Than all of the many
Stars of the sky,
For it sparkles with Annie—
It glows with the light
Of the love of my Annie—
With the thought of the light
Of the eyes of my Annie.³⁴

Said a master mystic: "The soul, thus dead to the world and to itself, sleeps in bliss, and yields itself utterly to the kisses of the Spouse, in absolute repose of the senses."³⁵

³⁴ *For Annie.*

³⁵ Hugo de Saint-Victor as quoted by Recejac, *Bases of the Mystic Knowledge*, from *Œuvres de Saint-Victor*, 57.

IV

DEATH

It would be vain to search the writings of Poe for an orderly setting forth of his beliefs concerning death. Likewise it would be profitless to make any labored effort to reduce to a system what he says in various ways upon the subject. His theology is like biblical theology in being no theology at all—not a systematized and scientific treatise, but widely scattered thoughts upon many subjects. Nevertheless a consideration of his religious views and implications would be very incomplete without some examination of his eschatology, and particularly of the place of death in his writings.

That the man dwelt very constantly in the valley of the shadow of death is manifest from the large place it fills in his poems and tales. Of his forty-eight poems about half a dozen are of neutral tint. One, *Eulalie*, is almost happy and gay, though with a note of past sadness haunting its music:

I dwelt alone
In a world of moan,
And my soul was a stagnant tide.

All the other poems, in one way or another, are engloomed by life's disappointments, and made somber by the great shadow.

Nor is it otherwise with the tales. There are a few hoaxes and satires, and a few stories of adventure—all of a very ephemeral interest. But practically all the most noted and characteristic stories are terrific with the shadow that walketh at noonday; death and destruction, the grave and the judgment stalk hand in hand across his pages.

That it is so was due to temperament more than to experience. Death had robbed Poe of his parents, but that was before he could realize his loss, if, indeed, it may be counted a loss under the circumstances. From him it also took the mother of a young friend, Mrs. Stanard, celebrated as the subject of his exquisite little poem, *To Helen*. Then followed the death of his kind foster mother, Mrs. Allan. That was probably the one great loss of his life when measured by the effect it had upon his fortunes, yet it seems to have touched him far less than the passing of the mother of a fleeting boyhood acquaintance.¹ Both these bereavements were in early youth and normally they would not long have distressed a boy. Once more the grave opened and took his young wife. Thus three times within his memory death crossed his path. The toll exacted was heavy—when we meet the King of Terrors, is it ever light? Nevertheless, multitudes of men with affections more tenaciously profound than Poe's have as heavy, or far heavier bereavements

¹ Probably one reason why Mrs. Allan's death did not affect Poe in a way to be reflected in his writings was because she was not a young and beautiful woman. Also her excellent qualities seem to have been of a kind not appealing to the romantic and sensitive nature of the boy as did the quick sympathy of the beautiful young mother of his acquaintance, Stanard.

without taking up their abodes by the tombstone. It was simply his mood, his way of looking at his world, that made it so sorrowful a place.

To Poe death seemed not so much fraught with horror as with sadness. There are passages reflecting terror at the thought of premature burial.² The terrific in others is due not to the mere fact of death, but to the wholesale mortality of plague and pestilence.³ With the exception of a paragraph in *Ligeia*,⁴ and another in the *Premature Burial*,⁵ it is difficult to recall any expression of passionate horror or great fear on the subject. It seemed rather to fascinate him and fill him with pensive and plaintive regret. Death is an intruder, a discord, a destroyer of beauty—as such his artist soul hated it. Where it came early in life—and thus it did come to Poe's loved ones and to him—it seemed especially bitter:

Come! let the burial rite be read—the funeral song be sung!

An anthem for the queenliest dead that ever died so young—

A dirge for her, the doubly dead in that she died so young.

The life upon her yellow hair but not within her eyes—
The life still there upon her hair—the death upon her eyes.

It was thus that he pictured nearly all the maidens and matrons of his tales and poems, in the beauty of youth slipping away to see the far-off countries. The

² *Fall of House of Usher*; *Berenice*.

³ *The Red Death*; *Shadow*; *King Pest*.

⁴ *Ligeia*, II. 255, 256.

⁵ *Premature Burial*, V. 268.

death of the old, whose beauty was already dead, did not so affect him, nor did he ever dwell upon the death of men. But for the flowers of humanity to be destroyed was tragic.

The place that all this held in the poet's mind is not left to conjecture. In a notable passage in one of his essays he set forth what it was in death upon which he brooded, not with affright but with pensive melancholy:

Of all melancholy topics, what, according to the *universal* understanding of mankind, is the *most* melancholy? Death—was the obvious reply. And when, I said, is this most melancholy of topics most poetical? From what I have already explained at some length, the answer here also, is obvious—When it most closely allies itself to Beauty: the death, then, of a beautiful woman is, unquestionably, the most poetical topic in the world—and equally is it beyond doubt that the lips best suited for such a topic are those of a bereaved lover.⁶

Here Poe is essentially biblical, as he is in practically all his views of death. Throughout the Old Testament death is looked upon not from the religious but from the natural viewpoint, as something to which all life is subject in harmony with the great laws of change.⁷ In the recognition of that fact there is a tinge of bitterness:

⁶ *Philosophy of Composition*, XIV. 201; explaining what determined his choice of theme for *The Raven*.

⁷ The most striking exception to this statement is found in Gen. 3:19 sqq. Strangely enough, this story of death resulting from the fall of man, though found in the most ancient stratum of the first book of the Bible, is never made use of elsewhere in the Old Testament.

For we must needs die, and are as water spilt on the ground, which cannot be gathered up again; neither doth God respect any person.⁸

Especially when death overtook the young did the Hebrew thinkers revolt from it. To have the days of youth shortened;⁹ to be cut off in the midst of one's days;¹⁰ to depart before one was full of years—all that was so contrary to what ought to be as to compel the conclusion that it fell as a judgment of God.¹¹ When the prophet Joel wanted to picture the utter desolation of his land in poetic language heavily fraught with pathos, he, like Poe, could think of no more melancholy thing than the death of the young. He, however, found it not in a beautiful girl dead, but in such a one clothed in all the trappings of woe, bemoaning the husband whom death had snatched away before the fellowship of love had fairly begun:

Lament like a virgin
Girded with sack cloth for the husband of her youth.¹²

The poets of Israel also resemble Poe in having written pensively and not wildly of death's violation of life's beauty. That is the minor chord running through their songs. The transitoriness of life is like the fading of flowers, and both are sad. So it was to the poetic fancy of the Great Prophet of the Exile:

⁸ 2 Sam. 14:14; cf. 1 Sam. 15:32.

⁹ Psal. 89:45.

¹⁰ Psal. 102:24.

¹¹ Prov. 10:27; Psal. 37:1, 2; introducing the religious element.

¹² Joel 1:8.

All flesh is grass
And all the beauty thereof is as the flower of the field.
The grass withereth
The flower fadeth
Because the breath of the Lord bloweth upon it.¹³

So it was to Job:

Man, born of woman,
Is of few days and full of trouble,
He cometh forth like a flower and withereth,
He fleeth like a shadow and continueth not.¹⁴

So it was to the Psalmists:

As for man, his days are as grass,
As a flower of the meadow so he flourisheth,
For the wind passeth over it and it is not,
And the place thereof knoweth it no more.¹⁵

Our poet in speaking of the dead could not always see beyond the grave. The departed went into darkness where the worm fed upon them. Poe hoped it might glide gently without disturbing their deep sleep.¹⁶ He knew that his Annabel Lee had been shut up in a sepulcher; it was there that he found her:

And so, all the night-tide, I lie down by the side
Of my darling—my darling—my life and my bride
In the sepulchre there by the sea—
In her tomb by the sounding sea.¹⁷

¹³ Isa. 40:6, 7; cf. Poe: Let life, then, as the day-flower, fall
With the noon-day beauty—which is all.

Tamerlane, VII. 8:8.

¹⁴ Job 14:1, 2.

¹⁵ Psa. 103:15, 16.

¹⁶ *The Sleeper*.

¹⁷ *Annabel Lee*.

When "the fever called 'Living' is conquered at last" there is rest in a bed where alone rest can be found—a bed whose narrowness and gloom are forgotten in the restfulness "just a few feet down under the ground."¹⁸ Literally interpreted this means that not only the body but also the soul, the person, goes into the grave, there, in some sense, to retain its personality.

Is that also biblical? Yes. All "shall lie down alike in the dust and the worms shall cover them."¹⁹ Man "is like the beasts that perish. . . . Like sheep they are herded in the grave, by the shepherd death."²⁰ Or as Job expressed it:

My days are past,
My purposes are broken off,
.

If I have any hope, the grave is my house:
I have made my bed in the darkness
To corruption I have said—"My father thou;"
To the worm—"My mother and my sister."²¹

That abode beneath the ground was also regarded by Job as a place of rest:

Then had I lain down and been quiet
I had slept—then had I been at rest.
.

There the wicked cease from troubling themselves,
And there the weary are at rest.²²

¹⁸ For *Annie*.

¹⁹ Job 21:26.

²⁰ Psa. 49:12, 14.

²¹ Job 17:11, 13, 14.

²² Job 3:13, 17. Such is the meaning of the passage, though to bring it out the noble, familiar rhythm has been sacrificed.

In the shadowy quiet of the Hebrew grave, as in Poe's, bodies and souls were somehow alive, and so should continue. That seems the most primitive, and hence the most uniform of all ancient beliefs concerning the dead. In early graves, those of the Hebrews among the rest, food and weapons and all things needed by the spirits were placed. All desired to be buried among their own people lest proper companionship should be wanting.²³ It is to such antique beliefs that popular superstition harks back in associating ghosts with burial places. Poe wanted his Sleeper's sleep to be so profound that in her grave she might

lie

Forever with unopened eye,
While the pale sheeted ghosts go by!²⁴

In a remarkable passage in Ezekiel which pictures Egypt going down to death, she is greeted by others gone before—Assyria, Elam, Edom, and others. Deep down in Sheol princes and people of each nation lie, their graves arranged about the grave of their king:

Son of man, wail for the multitude of Egypt and cast them down; even her and her daughters of the famous nations. . . . The strong among the mighty shall speak to him out of the midst of Sheol. . . . They are gone down, they lie still. . . . Ashur is there and all her company. His graves are round about her. All of them slain; fallen by the sword, whose graves are set in the uttermost part of the pit.²⁵

²³ Gen. 49:29-31; 50:25; 1 Kgs. 14:31; 2 Chron. 21:18-20.

²⁴ *The Sleeper*.

²⁵ See the whole weird dirge (Ezek. 32:17-32).

This shows how the old belief that left the dead in their graves afterwards blended with the new conception of one vast abode of the departed. In transition, the graves are represented as being in Sheol.

Job, who is as little consistent as Poe in his thoughts of the dead, leaves his picture of the grave as a place of perfect rest, and complains of the pains the soul will endure through the suffering of the dead body:

Thou overcomest him forever and he passeth,
Thou changest his countenance, and sendest him away.
His sons come to honor and he knoweth it not;
They are brought to shame and he perceiveth it not.
Only his flesh upon him suffereth pain,
And his soul within him mourneth.²⁶

Rachel, dead a thousand years before, was yet in her grave when her children were led away to captivity and death. The poetic fancy of the prophet could hear her weeping there:

A voice is heard in Ramah,
Lamentation and bitter weeping,
Rachel weeping for her children;
She refuseth to be comforted for her children
Because they are not.²⁷

Even in the New Testament the dead are represented as coming out of their graves where they long had lain:

The earth did quake, and the rocks rent; and the graves were opened; and many bodies of the saints which slept arose and came out of the graves.²⁸

²⁶ Job 14:20-22.

²⁷ Jer. 31:15; cf. Gen. 35:19, 20.

²⁸ Matt. 27:51-53.

Thus also it shall be in the resurrection, so persistently do old beliefs color language for those no longer holding them.²⁹

From such views of a shadowy existence in the grave the Old Testament writers developed the idea of Sheol, the universal abode of the dead. It was but an enlargement of old thoughts concerning the grave, and curiously blended with them, as already noted. Dark, beneath the ground, it was a land of shadow where only shades dwelt, forgotten of God and beyond the reach of hope. What wonder, then, that the Psalm of the Sons of Korah is as full of moan and despair as anything Poe ever sang:

My soul is full of troubles
 For my life draweth nigh unto Sheol.
 I am numbered with those who go down into the pit;
 I am as a man who hath no help,
 Cast off among the dead
 Like the slain who lie in the grave
 Whom thou rememberest no more.

Wilt thou show the dead thy wonders?
 Shall the shades rise and praise thee?
 Shall thy loving kindness be told in the grave,
 Or thy faithfulness shown forth in destruction?
 Shall thy wonders be known in the darkness,
 And thy righteousness in the land of oblivion?³⁰

²⁹ Dan. 12:2; Jno. 5:25. How little permanent value attaches to the scaffolding used in building up the elements of a great faith! Under any circumstances the hope of everlasting life must have been a part of Christianity, but had it sprung from a people practicing cremation and not burial that hope would never have been expressed in terms of the resurrection.

³⁰ Psa. 88:3-5, 10-12.

Another psalmist remonstrated with God:

Oh remember how short my time is.
For what vanity hast thou created all the children of men?
What man is he that shall live and not see death,
That shall deliver his soul from the power of Sheol?³¹

So protested the dying Ligeia:

Oh God! O Divine Father! shall these things be undeviatingly so?
Shall the Conqueror be not once conquered?³²

Hezekiah's passionate prayer out of the bitterness of his soul throbs and sobs with the longing for escape from the grave and Sheol:

Sheol cannot praise thee,
Death cannot celebrate thee.
They that go down into the pit
Cannot hope for thy truth.
The living, the living—
He shall praise thee.³³

It was the same with the Lady Ligeia, with the added vehemence of the modern Occidental will to live:

Words are impotent to convey any just idea of the fierceness of resistance with which she wrestled with the Shadow. I groaned in anguish at the pitiable spectacle. I would have soothed—I would have reasoned; but, in the intensity of her wild desire for life,—for life—*but* for life—solace and reason were alike the uttermost folly.³⁴

³¹ Psa. 89:47, 48.

³² *Ligeia*, II. 257.

³³ Isa. 38:18, 19; see the whole Psalm.

³⁴ *Ligeia*, II. 255.

This comparative study might be extended to the literature of many peoples besides the early Hebrews—especially the Babylonians and Greeks—without calling for modification. Poe was akin to them all in his views of death. Homer spoke for his day: “I had far rather work as a slave on a poor man’s farm in the land of the living than rule over all the hosts of the departed dead.”³⁵ Much alike are the Greek Hades, the Hebrew Sheol, and Poe’s

strange city lying alone
Far down within the dim west
Where the good and the bad and the worst and the best
Have gone to their eternal rest.³⁶

Of the same sort is the mysterious shadowy heaven below the waters where the dead reluctantly go when forced by the forgetfulness of their friends to quit their quiet sleep in the grave:

The *dead* all sleep,
At least as long as love doth weep:
Entranced, the spirit loves to lie
As long as tears on Memory’s eye:
But when a week or two go by
And the light laughter chokes the sigh,
Indignant from the tomb doth take
Its way to some remembered lake,
Where oft—in life—with friends it went
To bathe in the pure element,
And there, from the untrodden grass,
Wreathing for its transparent brow
Those flowers that say (ah hear them now!)

³⁵ *Odyssey*, XI. 488.

³⁶ *The City in the Sea*.

To the night winds as they pass,
"Ai! Ai! Alas!—Alas!"
Pores for a moment ere it go,
On the clear waters there that flow,
Then sinks within (weighed down by woe)
Th' uncertain shadowy heaven below.³⁷

Under the spell of such ideas of death and the underworld of the dead, whether held as serious beliefs or poetic fancies, no writer could ever sing the strange Christian beatitude, "Blessed are the dead who die in the Lord."³⁸

³⁷ *The Sleeper*, as printed in 1831 under the title *Irene*. See VII. 179, 180.

³⁸ Rev. 14:13.

V

BEYOND DEATH

In both Poe and the Hebrew Bible there is present a hope that death might be escaped. To neither was it annihilation, to neither was there much thought of a resurrection. That doctrine was used figuratively in the Old Testament to express the hope of Hosea and Ezekiel that their destroyed nation would live again in this world.¹ Only in a very late book was it applied to individuals,² and not until the centuries immediately preceding the opening of the Christian era did it become anything like the resurrection doctrine of the New Testament. Without such a doctrine, and with nothing better to hope for in the realms of the dead than a poor shadowy existence, the ancient Israelites and our modern poet both dreaded death and dreamed of a way to escape it.

Of possible ways to remain in the land of the living two seem to have presented themselves to Poe. Each of them probably stood related to one and the same means. One was for the soul to take possession of some other body. That meant transmigration whose popular presentation in his *Tales* differs radically from its philosophical conception by his Indian and German masters. The second way was by holding the present body against the assaults of death. Of neither

¹ Hosea 13:14; Ezek. 37:1-14.

² Dan. 12:12.

does he give us perfect examples. Of the latter, the victory over death is very brief; of the former the reincarnations are for a short time and there is no intimation that they were to be repeated.

There are two cases in the *Tales* of temporarily keeping the soul in the body and the body from decay—*Mesmeric Revelation*,³ and *The Facts in the Case of M. Valdemar*.⁴ To these may possibly be added the case of the Egyptian mummy who got up and proved himself very much alive.⁵ This last, however, was so manifestly a piece of mere drolling that it signifies nothing except perhaps the fascination which death and the possibility of cheating it had over Poe. Even the other two cases, where persons at the point of death are thrown into a mesmerized state and held there by the will of another, are almost of the nature of hoaxes. But again, they reveal the extent to which their author speculated on the possibility of holding death at bay.

There are several cases of reincarnation—one in a picture,⁶ one in a horse,⁷ one in a new-born infant,⁸ one in a dead woman,⁹ one in a man.¹⁰ Leaving out of account the transfer of a woman, bit by bit, into her slowly painted portrait by a process suggestive of sympathetic magic, one means is involved in all the

³ V. 241–254.

⁴ VI. 154–166.

⁵ *Words With a Mummy*.

⁶ *The Oval Portrait*.

⁷ *Metzengerstein*.

⁸ *Morella*.

⁹ *Ligeia*.

¹⁰ *Tale of the Ragged Mountains*.

other cases of transmigration. It is the triumph of the will over death. That is what links them with the cases of withstanding death just considered. There the will of the hypnotizer triumphed, and there is no indication that Valdemar might not have been kept from dissolution indefinitely as easily as for the seven months of the experiment. In the cases of metempsychosis it was the will of the transmigrating soul that brought about the reincarnation, and there is nothing to indicate that the process might not have repeated itself forever.

The case of Ligeia best brings out the victory of the will over death, even where death had temporarily prevailed. The writer shows how he dwelt upon the subject by the quotation from Joseph Glanvill used as a motto for the tale, and repeated in the narration itself:

And the will therein lieth, which dieth not. Who knoweth the mysteries of the will with its vigor? For God is but a great will pervading all things by nature of its intenseness. Man doth not yield himself to the angels, nor unto death utterly, save only through the weakness of his feeble will.¹¹

Ligeia's half shrieked appeal and protest to God as she leapt from her deathbed, and her last sighs as she sank into death, repeated those same words.¹² And the will of the beautiful woman triumphed. Not only did she return to life; she alone of all Poe's characters who came out of the tomb is left in life when

¹¹ *Tales*, II. 248, 253.

¹² *Ibid.*, 257, 258.

the tale closes.¹³ Once then, at least, we have in his pages the story of one who could not be holden of death.

Twice in the old Hebrew stories it is recorded that men escaped the darkness of the grave and the great prisonhouse of spirits beyond it. Enoch and Elijah eluded the universal conqueror, though neither remained among men.¹⁴ Believing such a thing possible, it was inevitable that Hebrew thinkers should longingly dwell upon the possibility of like escape for others. That longing came to repeated utterance in Israel's poets. The boldest and most classic voicing of the great hope runs thus:

So my heart is glad, and my soul rejoiceth,
My flesh also dwelleth securely;
For thou wilt not abandon my soul unto Sheol
Nor let thy beloved go down to the pit.
Thou wilt show me the pathway of life.¹⁵

The poet believed he could overleap death and Sheol. Like the similar dreams of Poe, it never came true. It remained for a later voice to declare the realization of that disappointed dream by Another in a different way.¹⁶

With the Hebrews as with Poe there seemed to be a double way to escape death through a single means or power. There might be a continuation of life in this world; or there might be a journeying on to God

¹³ Ibid., 268.

¹⁴ Gen. 5:24; 2 Kgs. 2:11.

¹⁵ Psa. 16:9-11.

¹⁶ Acts 2:25-28.

without passing through death. Not will, but faith, was the single means or power relied upon by the Hebrew. By that power the soul linked with God might overleap death:

Preserve me, O God,
For in thee do I take refuge.

.

I have set the Lord always before me,
Because he is at my right hand
I shall not be moved.¹⁷

Or if the individual failed of such power on his own account the faith of others might snatch the prey temporarily from death, as did Elijah and Elisha.¹⁸ Faith, then, and not will, was the means used by the Hebrew in either case. So Enoch stands high in a Christian catalog of ancient men of faith: "By faith Enoch was translated that he should not see death."¹⁹

Meanwhile, in Poe's world and in the Old Testament world, despite both will and faith, all continued to pass on into the far-off country. So both wrought out for themselves a surer hope than escape from physical dissolution, and a better hope than the darkness of the grave. Spirits haunting graves or abysmal underground regions,²⁰ spirits coming at times to the world again,²¹ spirits taking possession of living men²²

¹⁷ Psa. 16:1, 8.

¹⁸ 1 Kgs. 17:17-23; 2 Kgs. 4:18-37.

¹⁹ Heb. 11:5.

²⁰ Isa. 14:9-11; 38:18.

²¹ 1 Sam. 28:7-15.

²² Mk. 5:1-9.

—such things could satisfy neither ancient nor modern writers. Both therefore came to look up to bright worlds, and not down to the darkness for the spirits of the dead. In *Eiros and Charmion*, and *Monos and Una*, Poe represents men as passing through the “Night of the Grave” to be “born again” into the realm of spirits. That, however, is only after they have lain dead so long that the body has crumbled back to dust, though meantime retaining in the grave full power to feel and know and will.²³ Some such process is probably in the mind of Poe when in the *Assignation* he has the lovers choose to go through death’s portal to meet “in that hollow vale,”²⁴ and when Lenore’s

ghost is riven

From Hell unto a high estate far up within the Heaven—
From grief and moan, to a golden throne, beside the King
of Heaven.²⁵

Again, in the *Power of Words* the “spirit new-fledged with immortality,”²⁶ and in the *Domain of Arnheim* the angelic beings who once were mortals,²⁷ and in *Eleonora* the ministering spirit from Paradise attending the beloved,²⁸ all possibly passed to their refinement of spirituality through a long journey and sojourn in the dark valley. But whatever and wher-

²³ IV. 1-8; 200-212.

²⁴ II. 109-124.

²⁵ VII. 54.

²⁶ VI. 139-144.

²⁷ VI. 185.

²⁸ IV. 240, 241.

ever the experiences between their dying and their glorification, they were

White robed forms of friends long given
In agony, to Earth—and Heaven.²⁹

The faith seems to have dwelt in him which found trembling expression in his *Politian*:

What matters it—
What matters it, my fairest and my best,
That we go down unhonored and forgotten
Into the dust—so we descend together.
Descend together—and then—and then perchance—
And then perchance
Arise together, Lalage, and roam
The starry and quiet dwellings of the blest,
And still—and still together—together.³⁰

Reflecting so much of his highest poetry Poe's impassioned letters to Mrs. Whitman reflect also this:

Helen—if you *died*—then at least, I would clasp your dear hands in death, and willingly—oh, *joyfully—joyfully* go down with you into the night of the Grave. . . . *Helen—my Helen*—the Helen of a thousand dreams.—She whom the great Giver of all good has preordained to be mine—mine only—if not now, alas! then hereafter and *forever* in the Heavens.³¹

This may well be his last word on his all-engrossing theme, for his last poem was of the good knight seeking his Eldorado beyond the shadow.³² And he

²⁹ VII. 90.

³⁰ VII. 72, 73.

³¹ *Letters to Sarah Helen Whitman*, 13.

³² VII. 123.

praised Longfellow's *Excelsior* for making the youth cry from the pinnacle of the world where he fell dead, "still 'Excelsior!' There is yet an immortal height to be surmounted—an ascent in Eternity."³³ Also he tells us that his ideal in elegiac poetry was to utter such notes of triumph as are found in his *Lenore*.³⁴

The last word of the Bible upon the subject, with its doctrine of the resurrection, and its beatitude of the dead,³⁵ is too well known to need repeating. Even in the time of gloomy beliefs and disappointed hopes there was light upon the cloud:

To the wise the way of life goeth upward
That he may depart from Sheol beneath.³⁶
Thou wilt guide me with thy counsel
And afterwards receive me to glory.³⁷
I shall behold thy face in righteousness,
I shall be satisfied when I awake, gazing on thy form.³⁸
The dust shall return to the earth as it was,
And the spirit shall return unto God who gave it.³⁹

³³ *Criticisms*, XI. 85.

³⁴ *Marginalia*, XVI. 56.

In the *Literati*, XV. 6, Poe gives equivocal assent to a doctrine of the resurrection of the spirit, but not of the body. Perhaps this was in harmony with the notion of an etherealized body rising with the spirit as in *Eiros and Charmion*. It approaches St. Paul's doctrine of the "spiritual body" (1 Cor. 15:44).

³⁵ Rev. 14:13.

³⁶ Prov. 15:24.

³⁷ Psa. 73:24.

³⁸ Psa. 17:15.

³⁹ Eccl. 12:7.

VI

WORLD END AND JUDGMENT

In the Bible the end of the world is conceived purely from the religious point of view. Philosophy or science does not determine it, and colors it but little. A complete change of the old order is required. Creation has become involved in man's moral ruin.¹ When the end comes heaven and earth are to pass away; all things are to be made anew.² Nothing of all this, however, is hinted at in the oldest biblical writings. Even when the prophets found things too much out of joint to admit of a proper glorification of Israel in a world such as they knew, their visions of the future hardly went beyond a poetic description of greatly improved physical and spiritual conditions.³ But the apocalyptists went much further, and under their influence, and with a certain element of Greek speculation added, the Jews by New Testament times looked for the fiery overthrow of their universe, of which the earth was the center. Its rehabilitation would make it a fit abode for the saints.⁴

With Poe the end of the world, and indeed of the

¹ Gen. 3:17-19; Rom. 8:19-22.

² Rev. 21:1-5.

³ Isa. 65:17-25.

⁴ 2 Pet. 3:10-13.

universe of which it is so small a part, is taken for granted:

The final destruction of all things by fire. . . .
A combustion irresistible, all-devouring, omni-prevalent, immediate;—the entire fulfillment in all their minute and terrible details, of the fiery and horror-inspiring denunciations of the prophecies of the Holy Book.⁵

He even hints at the possibility of the universe being involved in the consequences of man's sin, to its undoing: "Lest the stars totter in the guilt of man."⁶

Created anew, the world will become a fit abode of the spirits that have passed through death:

Now it was that in the twilight we discoursed of the days to come when the Art-scarred surface of the Earth, having undergone that purification which alone could efface its rectangular obscenities, should clothe itself anew in the verdure and the mountain slopes and the smiling valleys of Paradise, and be rendered at length a fit dwelling-place for man—for man the Death-purged.⁷

So far we are on scriptural ground, and the parallel is close. But Poe could not be satisfied without seeking some scientific and philosophical theory to explain his belief. That, with its wide divergence from the Bible, has already been set forth in the examination of his pantheism as reflected chiefly in his *Eureka*.⁸

The idea of judgment stands out with startling

⁵ *Eiros and Charmion*, IV. 3, 8.

⁶ *Al Araaf*, VII. 29.

⁷ *Monos and Una*, IV. 205.

⁸ XVI. 309; see above, Ch. II.

clearness in Poe. For the most part it is pictured as the consequences of evil falling in this life upon the evil-doer. With terrific vividness this conception is brought out in such tales as *The Black Cat*, *The Tell-Tale Heart*, *The Imp of the Perverse*, *William Wilson*, *The Man of the Crowd*, *Hop Frog*, and *A Cask of Amontillado*. In them all it is "poetic justice" that is stressed. What has been abused and wronged becomes the instrument of doom. In *Morella* the unloved wife whose death caused no regret, is so passionately loved when incarnated in her child that her wrongs are avenged when the child's death plunges the husband in deepest grief.

Now this is singular, for it is primitive, and prosaic, and at times necessarily immoral. It is hardly what would be expected of a man of Poe's imagination, however true to experience it may sometimes prove.

The ancient Hebrews held such ideas. Their *Lex Talionis* followed that principle. When they thought of a future, divine judgment it was to be upon the same lines, and in this world. Enemies who mistreated them were then to be mistreated.⁹ They who had suffered were then to triumph. Those who had feasted would then fast. Thinking usually of the land of the dead as a drear abode away from God's presence, when they extended their ideas of judgment into the remote future beyond the great doomsday, the "Day of the Lord,"¹⁰ they conceived of a new

⁹ Isa. 49:23-26; Mic. 7:17,

¹⁰ Zeph. 1:14-18.

earth wherein the good would dwell in bliss.¹¹ Its antithesis for the evil was a lower part of Sheol, the Pit, or the region of Abaddon.¹² Later still it was Gehenna.¹³ What happened to its denizens is shown in the New Testament parable of the Rich Man and Lazarus, which reflects the popular ideas.¹⁴ It was all much in accord with the principle of the Hindu sage: "Whatsoever food a man eats in this world, by the very same is he eaten again in the other."¹⁵ To which there is added a portrayal of shrieking men who are chopped up and burnt by other men who yell aloud: "Thus have they done to us in yonder world, and so we do to them again in this world."¹⁶

Although this species of retribution has been styled "poetic justice," and has given their livid lights to the pages of Dante and Milton, it has been challenged as crass and crude, Hebraic and Puritanic. Says Schopenhauer: "Only the dull, optimistic, Protestant-rationalistic, or peculiarly Jewish view of life will make the demand for poetical justice and find satisfaction in it."¹⁷

Yet here is Poe, whose poetic imagination has been thought most daringly original, and whose fate it has been to suffer infamy through real and exaggerated

¹¹ Isa. 66:22-24.

¹² Ezek. 26:19-21; Rev. 9:1, 11.

¹³ Matt. 5:22, R. V. m. Gehenna was to the Old Testament Sheol what Hell is to the New Testament Hades.

¹⁴ Lk. 16:19-31.

¹⁵ Deussen, *The Upanishads*, 324.

¹⁶ Ibid.

¹⁷ *World as Will and Idea*, Trübner, 6th ed., p. 328; cf. Poe, VIII, 11.

departures from Hebrew and Puritan ideals! "Is Saul also among the prophets?"

The later Jewish thought of judgment beyond death finds little reflection in Poe. He spoke of a deep Hell, the abode of demons down under the sea. If, as Griswold represented, Poe considered it his destined place as a victim of damnation, he assigned none of his characters there. Tamerlane knows of a Hell where woeful ones lie on beds of fire.¹⁸ But even the murderer on the eve of his execution simply questioned where he would go.¹⁹ Lenore was snatched from fiends below and borne aloft to heaven.²⁰ Only the lovers in *Al Araaf*, who fell because they heard not heaven's behests for the mad beating of their hearts, were left in a night whose waning brought no day. Even they, though far from heaven, were equally far from hell.²¹ Whether kept by his conviction that the horrible is out of place in poetry²² from picturing the horrors of an eternal judgment, or by lack of belief in it, Poe, in that respect, was more akin to the ancient Hebrews than to the modern Puritans.

This review of Poe's thoughts on eschatology, coupled with what has been seen in the earlier chapters of this study, would certainly support the thesis that he was deeply interested in spiritual things. However, a microscopic examination of his every religious

¹⁸ VII. 8.

¹⁹ *Imp of the Perverse*, VI. 153.

²⁰ VII. 54.

²¹ VII. 36, 39.

²² XII. 22.

thought and sentiment shows that he might have written them as well eighteen centuries before Christ as eighteen centuries after. With the exception of a few phrases reflecting the form but not the thought of New Testament passages, hardly a trace of Christian conceptions is discoverable. He is always theistic, when he is not pantheistic, referring often to God as any pious pagan might.

References to Christ are very rare. Several merely express what is generally implied in dates of the Christian era.²³ Several others are stereotyped uses of conventional titles, as "Our Saviour," "the Redeemer."²⁴ With these may be classed "our holy religion," and "a strong argument for the religion of Christ."²⁵ The quotation in his *Criticisms* of a verse containing the name of Christ is for the purpose of condemning the fanatical folly of its users.²⁶ An allusion in his poems is of doubtful meaning, but is certainly not appreciative:

O spell more sure than e'er Judean king
Taught in the gardens of Gethsemane!²⁷

The beautiful *Hymn to the Virgin*, with its implication of the deity of her son, is put into the mouth of the Catholic Morella, where it voices the sentiment of the character and not of the author. But even so, it was removed from later editions of the tale.²⁸ The

²³ II. 203, 205.

²⁴ VIII. 270; XIV. 1, 43, 56.

²⁵ XI. 123; XVI. 169.

²⁶ VIII. 268.

²⁷ *The Coliseum*, VII. 56.

²⁸ II. Notes 319, 320.

name Jesus Poe used but once in his writings as he left them in their finished form. He tells of its use by another.²⁹ He used it in the first edition of one poem in calling upon the dead to awake "For the holy Jesus' sake!" This was deleted in later revisions.³⁰

This is a mystery of mysteries in Poe and other men whose writings show keen appreciation of beauty. The ideal poetry and moral grandeur of the life and teaching of Christ, it would seem, must have attracted him. Yet he gave no sign of it in poem or tale or essay or criticism or letter. His failure to respond to Christ might have been due to lack of social enthusiasm or broad human sympathy. Or it might have resulted from a consciousness of moral delinquency on his own part. Or hard and narrow things in the prevailing creeds of his day perhaps repelled him. Or maybe he was driven into repugnance in childhood by the man who wielded the rod of cruel punishment all the week in the school room, and preached the gospel of love on Sundays in the church.³¹ Or it is within the bounds of possibility that a veil of reverent silence hid from all eyes what he held most sacred in his heart.

Be that as it may, when he was at last confronted by death and the grave and the final accounting of which he had so often written, a woman answered his anxious queries concerning his future in the name and with the words of him who said, "Let not your

²⁹ XIV. 60.

³⁰ *The Sleeper*, VII. 51, 52; Note 179. For table of such references see p. 199, 334.

³¹ *William Wilson*, III. 301, 302.

heart be troubled"; and he departed, gently saying, "Lord, help my poor soul."³² That account is not necessarily in conflict with the report of Dr. Snodgrass, though it now seems hopeless to try to get a consistent record of Poe's death. Weak and overborne by his terrible appetite which he felt had conquered him despite all his struggles, he might well have expressed his sense of shame and worthlessness by crying in the bitterness of his soul, "My best friend would be he who would take a pistol and blow out these damned wretched brains."³³ Better that than the blasphemous flippancy of the dying Heine: "Oh well, God will forgive me, that's his business."

Perchance what he wrote of the dying Tamerlane was true of himself as he hovered between the unconsciousness of delirium and the lasting unconsciousness of death, the old enemy who had always terrified while he fascinated him, proving a friend as he drew near:

Death who comes for me
From regions of the blest afar
Where there is nothing to deceive,
Hath left his iron gate ajar,
And rays of truth you cannot see
Are flashing thro' Eternity.³⁴

³² *Biography*, I. 337, 336; reported by the attending physician, Dr. J. J. Moran, and his wife.

³³ *Ibid.* 334.

³⁴ VII. 8.

VII

PROSE RESEMBLANCES TO THE BIBLE

An examination of Poe's noblest writings reveals resemblances to the Bible of a most noteworthy kind from the point of structure and style. Of his prose, that part belonging to the literature of feeling—his narrative and descriptive pieces, and especially those whose themes are most solemn and whose utterances are surcharged with emotion—affords the best examples.

The most distinguishing characteristic of Scripture narrative is its extreme simplicity of structure. It moves forward by a succession of co-ordinate sentences and clauses usually connected by "and." They may be divided almost anywhere by periods, or they may be allowed to flow on undivided through paragraphs, chapters, and books. A scrutiny of chapter after chapter, and book after book, of the Hebrew Bible will show that they begin with "and." Even in the English translation the only pause for breath, so to speak, from the beginning of Genesis to the end of Numbers, is where Exodus opens with "now," instead of the "and" of the original. This is due in part to a love for polysyndeton, which shows itself in the repetition of other conjunctions also. But it is chiefly due to naïveté and unconscious simplicity.

Formerly this was called Hebraic, and where the

Greek of the New Testament showed the same peculiarity it was charged to the account of Hebraisms. So also were many kindred peculiarities of Hellenistic Greek. Admirers of the New Testament could go to the extreme of claiming its original language was the speech of the Holy Ghost and was therefore absolutely perfect. Others of more worldly and classical proclivities preferred the Greek of the palmy days of Athens, and railed at New Testament Greek as a tongue rendered barbarous and uncouth by Hebrew contaminations. That was before the exhuming of a great body of Greek inscriptions, notes, and letters from the rubbish heaps of the pre-Christian and early Christian centuries—before Deissman arose in Germany and Moulton in England to prove from those new discoveries that the apostles used the common tongue of the civilized world of their day. Since then it has been known that St. John's uninvolved syntactical constructions, with co-ordinate sentences and many "ands," are not due to Hebrew influence, but characterized the speech of all the peoples of the Roman empire.¹ It is interesting to note how a good guess or a jest will often far outrun special scholarship in reaching valid conclusions. Poe, though merely indulging his humor at the expense of Scotch speech, laid down a proposition which has only recently been

¹ See Deissman, *Bible Studies*; Moulton, *Grammar of New Testament Greek*, 3rd ed., Vol. I. The latter says (p. 5): "The Holy Ghost spoke absolutely the language of the people. . . . The writings inspired by him were those

'Which he may read who binds the sheaf
Or builds the home, or digs the grave.'"

demonstrated, to the satisfaction of certain theologians who always assumed a contrary view:

In the sweet "Lily of Nithsdale" we read—

"She's gane to dwell in heaven, my lassie—
She's gane to dwell in heaven;—
Ye're ow're pure, quo' the voice of God,
For dwelling out o' heaven."

The *ow're* and the *o'* of the two last verses should be Anglicized. The Deity, at least, should be supposed to speak so as to be understood.²

This modern demonstration of the true nature of the language of the New Testament proves that a prime feature of biblical style is not restricted to the Bible. The loosely connected, uninvolved sentences of the Scriptures are not altogether Hebraic or Hellenistic. They are merely primitive. The like may be found in the speech of all children, and in the writings of all uncultured people to-day. At times even the most highly cultured, when swayed by elemental passions and overborne by the common fears and sorrows of humanity, instinctively and unconsciously return to such simplicity of expression. Hence a skillful author, whatever his natural style or that of his characters under ordinary circumstances, will properly approximate the simple language of the common people and children and the Bible when dealing with the homely and universal experiences of life, or speaking under the influence of dread and woe. In applying this test to Poe it is possible to set the seal

² *Marainalia*, XVI. 81, 82.

of his own approval upon it, for he has left a passage in which his recognition of this law of writing is all the more significant because it is concerned primarily with another question. In discussing the relation of passion to poetry he said, "True passion is prosaic—homely."³

A brief example of biblical narrative may here be set down in order to compare it with Poe's style. It is taken from the beautiful story of the Wooing of Rebekah:

And the servant ran to meet her, and said, "Let me, I pray thee, drink a little water from thy pitcher." And she said, "Drink, my lord." And she hasted and let down her pitcher upon her hand, and gave him to drink. And when she had done giving him drink, she said, "I will draw water for thy camels also, until they have done drinking." And she hasted, and emptied her pitcher into the trough, and ran again unto the well to draw water, and drew for all his camels. And the man wondering at her held his peace, to wit whether the Lord had made his journey prosperous or not.⁴

Placing in juxtaposition with this a paragraph from Poe selected at random from one of his most characteristic tales, the wide differences in vocabulary, style, and structure become at once apparent:

One of the phantasmagoric conceptions of my friend, partaking not so rigidly of the spirit of abstraction, may be shadowed forth, although feebly, in words. A small picture presented the interior of an immensely long and rectangular vault or tunnel,

³ *Marginalia*, XVI. 56.

⁴ Gen. 24:17-21.

with low walls, smooth, white and without interruption or device. Certain accessory points of the design served well to convey the idea that this excavation lay at an exceeding depth below the surface of the earth. No outlet was observed in any portion of its vast extent, and no torch, or other artificial source of light was discernible; yet a flood of intense rays rolled throughout, and bathed the whole in a ghastly and inappropriate splendor.⁵

These two excerpts of nearly equal length stand far removed from each other. Poe's sentences are diverse in form. They are closely knit together. Subordinate clauses and varied connectives express logical sequences and nice shades of thought. Many polysyllabic and Latinate words are used. Abstract terms occur. Only five times does "and" appear; never at the beginning of a sentence, much less as the opening word of the paragraph, but twice to connect clauses. On the other hand, the biblical passage is marked by great sameness. Variety is obtained only by the introduction of direct discourse between the man and woman, another common feature of primitive narrative. Its sentences are loosely connected. They and the clauses are nearly all co-ordinate. Few words run to two syllables, and only two extend to three syllables; none is longer. Latinate words are conspicuously absent. Abstract terms do not occur. A dozen "ands" appear, always at the beginning of sentences, as the opening word of the paragraph itself, and of almost every clause.

After this catalog of differences between the ordi-

⁵ *Fall of the House of Usher*, III. 283.

nary narrative of Poe and the Bible, the following citation from another of our author's writings will be all the more impressive:

Then I cursed the elements with the curse of tumult; and a frightful tempest gathered in the heaven, where, before, there had been no wind. And the heaven became livid with the violence of the tempest—and the rain beat upon the head of the man—and the floods of the river came down—and the river was tormented into foam—and the water-lilies shrieked within their beds—and the forest crumbled before the wind—and the thunder rolled—and the lightning fell—and the rock rocked to its foundation. And I lay close within my covert and observed the actions of the man. And the man trembled in the solitude; but the night waned and he sat upon the rock.⁶

Had this been found in the Bible little in it would mark it as alien. Its tone, its rhythm, its sameness, its recurring "ands," its concreteness, even its paranomasia⁷—how like the Bible, how unlike Poe! Nor does the paragraph differ from its fellows, five of which begin with "and," three with "then," one with "but," and one with "now," there being only thirteen in all.

The various forms of repetition prominent in the Bible are a marked feature of its style. Most com-

⁶ *Silence*, II. 223. Cf. Poe's objection to the use of conjunctions for abrupt beginnings: "The old affectation of beginning a chapter abruptly . . . in its most reprehensible form . . . that of commencing with an *And*, a *But*, or some other conjunction, thus rendering the initial sentence of the chapter in question a continuation of the final sentence of the chapter preceding. . . . This piece of frippery need only be pointed out to be despised" (*Criticism*, VIII. 156).

⁷ "The rock rocked." The Hebrew and Greek originals of the Bible abound in such play upon words to an extent not reproduced in the English translation.

mon of them all is the Hebrew parallelism of members, which can best be appreciated in the study of poetry, although it is very frequent in the higher order of prose also. Thus in Ruth's reply to Naomi:

Intreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God. Where thou diest, will I die, and there will I be buried.⁸

In a less emotional passage we find the same pairing of thoughts:

I am as thou art, my people as thy people, my horses as thy horses.⁹

Poe's prose also has the like occasionally:

They must sleep or they will devour us—they must be suffered to slumber, or we perish.¹⁰

Palindromy is a different kind of repetition, the thought circling about and returning to its starting point in a most naïve fashion:

God created man in his own image, in the image of God created he him; male and female created he them.¹¹

And the land was not able to bear them that they might dwell together. For their substance was very great so that they could not dwell together.¹²

⁸ Ruth 1:16, 17.

⁹ 1 Kgs. 22:4.

¹⁰ *The Premature Burial*, V. 273.

¹¹ Gen. 1:27.

¹² Gen. 13:6.

Poe approaches this in the writing already cited as so strikingly biblical in other respects:

It was night, and the rain fell; and falling it was rain, but having fallen, it was blood. And I stood in the morass among the tall lilies, and the rain fell upon my head.

And mine eyes fell upon a huge gray rock which stood by the shore of the river, and was lighted by the light of the moon. And the rock was gray, and ghastly, and tall—and the rock was gray.¹³

In epizeuxis emphasis is sought by the repetition of a word, a favorite device with biblical writers:

Come out, come out thou man of blood, and thou man of Belial.¹⁴

I will overturn, overturn, overturn it.¹⁵

So in Poe:

And holy, holy things were heard of old by the dim leaves that trembled around Dodona.¹⁶

Is it not—oh, is it not a pitiful sight? . . . Is it not—oh, God! is it not a very pitiful sight?¹⁷

Here then, at least, I shrieked aloud, can I never—can I never be mistaken—these are the full, and the

¹³ *Silence*, II. 221. This use of palindromy is contrary to English practice, which regards as a palindrome nothing but words and sentences that read the same from both ends. For this use see König, *Style of Scripture*, Hasting, *A Dictionary of the Bible* (extra vol. 157). For the general subject of the technical figures discussed in this and the next chapter, see the whole article (156–169) and the literature listed therein.

¹⁴ 2 Sam. 16:7.

¹⁵ Ezek. 21:27.

¹⁶ *Silence*, II. 224.

¹⁷ *Premature Burial*, V. 268.

black, and the wild eyes—of my lost love—of the lady—of the Lady Ligeia.¹⁸

Both the Bible and Poe use the refrain or burden in their more majestic prose. Amos adroitly leads up to the declaration of Israel's doom for her unrighteousness by pronouncing a series of judgments upon the surrounding kingdoms. Each doom is fitted into the same artistic frame work:

Thus saith the Lord; For three transgressions of Damascus, yea for four, I will not turn away the punishment thereof.¹⁹

So, in identical words, are introduced the sentences pronounced upon eight different nations. Another such burden is employed by Isaiah in a passage occupying the greater part of two chapters, with every paragraph ending:

For all this his anger is not turned away, but his hand is stretched out still.²⁰

In *Eleonora* the effect of the recital is heightened by the recurrence at irregular intervals of the clause: "In the Valley of the Many Colored Grass."²¹ Its seven-fold repetition is the more arresting because of the valley's unusual name. But *Silence* once more stands out as the best example of this rhetorical device.

¹⁸ *Ligeia*, II. 268.

¹⁹ Amos 1:3-2:6.

²⁰ Isa. 9:8-10:4.

²¹ *Tales*, IV. 237-243.

Every paragraph in the body of the weird recital ends with practically identical words:

And I lay close within shelter of the lilies, and observed the actions of the man. And the man trembled in the solitude;—but the night waned and he sat upon the rock.²²

The musical monotony of this repetition becomes a burden indeed. Poe's use of the refrain in prose is especially noteworthy because he spoke of it in one of his lectures as a thing restricted to poetry alone, and as commonly limited to lyric poetry.²³ But where used by him and the biblical writers outside of poetry the writings are highly poetic and not infrequently lyrical.

Sharply contrasted with rhetorical amplification, which in its "precept upon precept, precept upon precept; line upon line, line upon line," seems to hold with the principle that "repetition is the only figure of speech worth a farthing," there are passages marked by the most decided laconism in the Bible and Poe. As an example of condensed yet clear exposition nothing could well surpass the explanation of the Parable of the Tares in St. Matthew:

He that soweth the good seed is the Son of man. The field is the world. The good seed are the children of the kingdom; but the tares are the children of the wicked one. The enemy that sowed them is the devil. The harvest is the end of the world; and the reapers are the angels.²⁴

²² *Ibid.*, II. 222, 223.

²³ *Philosophy of Composition*, XIV. 199.

²⁴ *Matt.* 13:37-39.

Here the unusual asyndeton adds no little to the condensation. It is one of many products of the nice literary taste of the King James translators. Too great fidelity to the original Greek on the part of the revisers introduced seven additional "ands," thus expanding and weakening the passage.

Poe was perhaps nowhere more effectually laconic than in his description of the writers whom he reviewed in his *Literati of New York City*. The following example is the more interesting because it describes a woman he passionately admired, the beautiful Mrs. Frances Sargent Osgood:

In person she is about the medium height, slender even to fragility, graceful whether in action or repose; complexion unusually pale; hair very black and glossy; eyes of a clear luminous gray, large and with singular capacity of expression.²⁵

In general the Bible is against "vain repetitions." It exemplifies one of its own principles, "A wise man spareth his words." Yet it has already been noted that expansion and repetition are much used where needed, no niggardliness of speech being permitted to obscure the meaning or destroy the harmony. There is a certain largeness of utterance in many a noble passage, especially in the orations and sermons in Deuteronomy and the Prophets. Where the thought matter is new and difficult we may find prolixity, as in much of St. Paul's argumentation. Jesus in the New Testament, and the Wise Men in the Old, stand

²⁵ *Literati*, XV. 104.

out as masters of brevity. Yet both abound in repetition that is not vain. Christ added example to example, and illustration to illustration, where needed. He greatly expanded many parables by introducing colloquy; as notably in the Rich Fool²⁶ and the Pounds.²⁷ It took more words to say, "men in soft clothing"²⁸ than "rich men"; more to counsel, "Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt, and where thieves break through and steal,"²⁹ than to say, "Do not trust uncertain riches." But our Lord knew that, with words as with money, "There is that withholdeth more than is mete, and it tendeth to poverty."³⁰ His object was to save men, not words. In short, the principle of Jesus, which was also that of the biblical writers generally, is accurately expressed by Hans Hinrich Wendt: "The principle of aiming at the greatest clearness in the briefest compass."³¹ The number of words needed to achieve his purpose he used whether few or many. Clear statements to convince the intellect, forceful motives to move the will, aesthetic harmonies to make listening a pleasure and performance a joy—none of these was sacrificed to parsimony in words.

Now all this finds its precise analogue in Poe. No man ever hated verbosity more than he. None other ever so appreciated the value of brevity—stories must

²⁶ Lk. 12:16–21.

²⁷ Lk. 19:12–27.

²⁸ Matt. 11:8.

²⁹ Matt. 6:19.

³⁰ Prov. 11:24.

³¹ *Teaching of Jesus*, Vol. I, p. 130.

be short; poems must be short.³² For him the Homeric virtue of length was not a virtue. Hence no words could be wasted. Yet outside the Bible it would be hard to find one who used the repetend more than he. Like St. Paul, too, he did not hesitate to use many words in his effort to set forth recondite subjects: "On important topics it is better to be a good deal prolix than even a very little obscure."³³ Using terse and condensed expressions where they were admissible, he would sacrifice no higher interests to them. In his trenchant criticism of Gibbon's style these words are found:

He had three hobbies which he rode to the death, stuffed puppets as they were, and which he kept in condition by the continual sacrifice of all that is valuable in language. These hobbies were *Dignity—Modulation—Laconism*. . . . With him to speak lucidly was a far less merit than to speak smoothly and curtly. There is a way in which, through the nature of language itself, we may often save a few words by talking backwards; and this is therefore a favorite practice with Gibbon. . . . The thought expressed could scarcely be more condensed in expression, but for the sake of this condensation, he renders the idea difficult of comprehension, by subverting the natural order of a simple proposition, and placing a deduction before that from which it is deduced.³⁴

After rewriting Gibbon's obscure sentence which he had under discussion, he pointed out that by follow-

³² "Nothing . . . more vexes the true taste in general than *hyperism* of any kind" (*Criticism*, XIII. 186).

³³ *Eureka*, XVI. 199; cf. "I prefer tautology to a chance of misconception" (*ibid.*, 242, n.).

³⁴ *Marginalia*, XVI. 14, 15.

ing the natural order he secured clearness with forty words as against Gibbon's thirty-six. Then by abandoning its author's sonorous superfluities he reduced the sentence to intelligible expression in seventeen words. But he immediately added:

Such concision is, nevertheless, an error, and, so far as respects the true object of concision, is a *bull*. The most truly concise style is that which most rapidly transmits the sense. What, then, should be said of the concision of Carlyle?—that those are mad who admire a brevity which squanders our time for the purpose of economizing our printers ink.³⁵

Poe had a high principle of composition which he foresaw always before his face, and from which he could not be moved. That was his "Totality of Effect"—the adaptation of his literary means to his end. In short the principle of Poe, which was also that of the biblical writers generally, is accurately expressed by Charles Alphonso Smith: "How may I produce the maximum of effect with the minimum of means?"³⁶

Passing from this consideration of brevity and of the adaptation of means to ends, as found in Poe and the Scriptures, a final quality of biblical prose may be discussed, namely, its archaic dignity and beauty. In the main it may be said that the antique tone and the poetic forms of biblical words are accidental. They

³⁵ XVI. 16. He condemned Cooper for obscure brevity (XI. 219). See also VIII. 143; "The cant of Laconism" (XVI. 122).

³⁶ *Book of the Poe Centenary, The Americanism of Poe*, p. 164. Compare with Wendt above, p. 95, and *Marginalia*, XVI. 82: "To put the greatest amount of thought in the smallest compass."

are due to our Bible having taken classical form three centuries ago, under strong influences from prior translations running back a century earlier. In those days, what is now quaint was part of the common speech of literary men. The inversions, inflections, and obsolescent words of the Bible have, in great measure, the Elizabethan stamp upon them. Although our speech is now far removed from that of the sixteenth century, the influence of our most familiar English classic is such that our language of religious devotion, and of most elevated and solemn prose, keeps the biblical flavor. As every page of the Bible abounds in the qualities here referred to, it would be superfluous to cite examples.

That Poe should reflect such things in his prose writings is somewhat remarkable. He objected to their employment even in poetry. Mrs. Browning was criticized for the affectation of "adown."³⁷ "Thee," "thou," and their appropriate verb forms were protested against.³⁸ "Freedom from these vulgar and particularly English errors—elision and inversion"³⁹—was commended. But in passages whose tone required something like Bible diction Poe was constrained to adopt its archaic peculiarities—inversions, quaint words, obsolete inflections and all. Note this passage from the *Masque of the Red Death*:

And now was acknowledged the presence of the Red Death. He had come like a thief in the night.

³⁷ *Criticism*, XII. 23.

³⁸ XIII. 36; IX. 290; X. 69, 76.

³⁹ *Marginalia*, XVI. 58.

And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall.⁴⁰

Notice similar qualities in a paragraph from *Shadow*:

Ye who read are still among the living; but I who write shall long since have gone my way into the region of shadows. For indeed strange things shall happen, and secret things be known, and many centuries shall pass away, ere these memorials be seen of men. And when seen, there will be some to disbelieve, and some to doubt, and yet a few who will find much to ponder upon in the characters here graven with a stylus of iron.⁴¹

From the opening "ye" through the "seen of men," to the final "of iron," almost all the phraseology is biblical. So also are the antique forms in the opening apostrophe of the *Assignation*:

Ill-fated and mysterious man!—bewildered in the brilliancy of thine own imagination, and fallen in the flames of thine own youth! Again in fancy I behold thee! Once more thy form hath risen before me! not—oh not as thou art—in the cold valley and shadow—but as thou shouldst be.⁴²

Dealing as such passages do with elemental and universal things that have affected men from the dawn of primitive life, their simplicity and solemn dignity are spontaneous.⁴³ Perhaps they are biblical only as

⁴⁰ *Tales*, IV. 258. Mark also the inversion in the *Tell-Tale Heart*: "Object there was none. Passion there was none" (V. 88).

⁴¹ *Tales*, II. 147.

⁴² *Tales*, II. 109.

⁴³ See his dictum about the use of the simplest language in grand themes (XI. 22).

peculiarities of New Testament Greek are Hebraic, the strong resemblance of the one to the other arising from the use by both of the style appropriate to solemn themes, and the language being marked by primitive simplicity. To users of English the power of the Bible is sure to make itself felt in such writings. That power may be traced back to Greek New Testament and Greek Old Testament and Hebrew. What the Hebrew did for the Septuagint, and the Septuagint did for the original New Testament, and the Greek New Testament for the English version, the English version has long done for all our religious and solemn and majestic prose. While its direct influence upon Poe may not be demonstrated to the satisfaction of all critics, along with parallelism and phrasing may be found so many clear reflections of the Bible that resemblances cannot be accidental. Master stylist though he was, Poe was never able to surpass in his more independent productions the power and music of those pieces which were palpably modeled after the Bible.⁴⁴

⁴⁴ *Silence*, for example, proclaims throughout Poe's debt to that unwasting source of majestic prose. Professor Harrison characterized it as "Perhaps Poe's most majestic piece of prose, worthy of Jean Paul Richter in its music and magnificence" (*Biography*, I. 134).

VIII

POETIC RESEMBLANCES TO THE BIBLE

Poe's poetry, like his prose, has contact with the Bible only here and there, whether its thought or its structure is considered. It is in its thought and purpose, however, that fewest similarities can be found between it and biblical poetry. Hebrew verse is usually beautiful, but it would be difficult, if not impossible, to find a single poem or even a single passage in the sacred poems where beauty is the end or object sought. Commonly the poems are the wings used by the poet and his readers whereby the soul is raised to the heights of supplication or adoration. Though God is beauty and holiness is beauty, both are so much more that the poets cannot be satisfied with producing an aesthetic thrill. It is the moral and spiritual thrill that moves them to melody. As God, and not merely beauty, is the inspiration of Israel's poets, so instruction, and not enjoyment of the beautiful, is their object. That is to say, a large part of biblical poetry is didactic—is used as the vehicle of truth. But didacticism in poetry was the abominable thing which Poe's soul hated.¹

Quite in keeping with the Hebrew poet's didactic bent was his attitude toward nature. The men of

¹ "The heresy of The Didactic" in *The Poetic Principle*, XIV. 271, 272.

ancient Israel were sensible of the beauty around them. And modern poets are not unmindful that all the beautiful things of the world may be a parable of the things which are unseen but eternal. Where the modern differs from the ancient is partly in emphasis, partly in a greater concern for detail, but chiefly in his appreciation of art for art's sake. It is necessary to remark again that the Hebrew Bible affords almost no poetry but the religious. Yet modern religious poetry is as likely to revel in beauty, and to linger lovingly over the flowers and perfumes and music of nature as are other metrical productions. Especially does it create finished pictures of things with delight in artistic skill, while biblical poetry gives only a bare outline or rough sketch of the most magnificent or beautiful things, and hurries on to the moral and spiritual meaning. Even the noted description of the war-horse is hardly an exception.² With hastier stroke another poet touched upon the majesty of a storm at sea:

They that go down to the sea in ships,
That do business in great waters—
These see the works of the Lord
And his wonders in the deep.
For he commandeth, and raiseth the stormy wind,
Which lifteth up the waves thereof.
They mount up to the heaven, they go down to the deep,
Their soul is melted because of trouble.
They reel to and fro and stagger like a drunken man,
And are at their wits' end.

² Job 39:19-25.

Then they cry unto the Lord in their trouble,
 And he bringeth them out of their distresses.
 He maketh the storm a calm,
 So that the waves thereof are still.
 Then they are glad because they be quiet,
 So he bringeth them into their desired haven.
 Oh that men would praise the Lord for his goodness,
 And for his wonderful works to the children of men.³

Of the same sort is Psalm one hundred and four, unsurpassed in its rapid panorama of all the majesty and mystery of the universe. But, when compared with present-day standards, it is not so much a poem as a rich mine of the materials from which poetry may be made.

Nature, then, to Bible writers, is simply God's vesture, or man's handmaiden. What there is in it able to declare the glory of God, or to minister to man's material and spiritual necessities, is used by the poets of the Bible as aids to meditation and worship. Flowers of the field, trees of the forest, waves of the sea, storms of the heavens, stars of the sky—all these and much more the sacred writings abound in. But they are used only to remind us that man is like a flower in evanescence, that his good fortune makes the trees to clap their hands, that God makes stormy winds do his bidding, that his omniscience telleth the number of the stars and calleth them all by name. For the rest, it is enough that it is all given to bring seed to the sower and bread to the eater.

Poe's antididacticism did not remove him further from the Hebrew poets than did his romanticism and

³ Psa. 107:23-31.

impressionism. He was a true modern in his treatment of nature. Though dealing in detailed pictures of natural beauty as little as the Hebrews, he none the less gloried in nature's loveliness. Somber as are his themes, the colors of his poems are often gorgeous. Black and gray and white are relieved by red, purple, violet, green, and yellow—especially golden yellow. On the other hand the poetry of the Bible is well-nigh colorless and devoid of any appreciation of color. It seems odd that not the Psalms and Job, but such an extremely prosaic book as Exodus should be resplendent with crimson and purple and gold. That such richness of color belonged to tabernacle and temple adds to the wonder that the people could so employ color in their house of worship and so leave it out of their poetry of worship.

Much the same contrast obtains between Poe and the Bible respecting odors and fragrance. Like all Orientals, the Hebrews delighted in heavy perfumes. But aside from burning incense and burning flesh in the temple service their literature reflects almost nothing of delight in sweet smells. Poe, to whom of course the stench of burning flesh or other nitrogenous substances would have been revolting, dwelt upon the perfume of roses and hyacinths and violets and pansies and rosemary and rue. Flowers and music and moonbeams and starlight contributed to the beauties of his poetry in a way common enough to modern poets, and most uncommon to the Bible. Yet what we might find in Hebrew poetry if that which has survived were not so exclusively religious is intimated in

the Song of Solomon, that solitary book of love songs which has held its uncertain place in the Scriptures only by virtue of an untenable allegorical interpretation. There may be found, with a certain voluptuousness and joy in beauty, womanly charms and graces, flowers and fruits, music and all sweet odors in bewildering and intoxicating profusion.⁴

One more quality separating Poe's poetry from that of the Bible may be noted before passing to matters of structure. To the Hebrews there was ever present a sense of divine immediacy that excluded the mention of secondary causes and intermediate beings. There was also a rigid monotheism, perhaps developed rather late, but dominating the redactors of the earliest writings. It banished the mythology used by all ancient and most modern poets, and kept subordinated to Deity any angels or other agents introduced.⁵ The Genesis accounts of Creation and the Flood are epic in character and at least partially poetic in form. They are closely related in substance and structure to the Babylonian epics recounting the same events. But one narrative is exceedingly simple with its lone God as the great actor. The other is polytheistic and mythological to a high degree. Chaos and Darkness and everything else are gods, in conflict or co-operation, in defeat or triumph. Thence resulted an alto-

⁴ Note the mention in 1:10 and 7:5 of the girl's tresses and compare Poe's frequent references to woman's hair, e.g., *Ligeia*, II. 250; *Helen* VII. 46; *The Sleeper*, 52; *Eulalie*, 91; *Annie*, 113. See the author's volume on the Song of Solomon entitled *King or Shepherd?*

⁵ The one bold personification of the Old Testament that almost passes from figure of speech to hypostasis is in the Praise of Wisdom (Prov. 8).

gether foolish cosmology. So to the classical poets, all the heavenly bodies and forces of nature were gods; so also were they, in name at least, to all the modern poets of the classical school. Even since the passing of that fashion and our emancipation from dictionaries of mythology and Greek and Roman antiquities when reading poetry, no little of it survives in the common personifications of many writers of other schools.

During the dominance of classicism biblical poetry seemed rather barren and lifeless by reason of its lack of mythological coloring. But its temporary loss was its permanent gain. It was saved from entanglement with a mythology which would have been necessarily Semitic and therefore repugnant to the classicists. It was kept for a day whose taste is increasingly offended by any and all mythologies.

Poe was but slightly tainted with classicism. Hence but little use of mythology will be found in his poems. That little, however, separates him from the biblical poets. They would not have written of Echoes answering,⁶ of Psyche walking with a man,⁷ of dear Dian sinking from sight upon a couch of thunder cloud,⁸ or of Science, daughter of Old Time, dragging Diana from her car, driving the Hamadryad from the wood, and tearing the Naiad and Elfin from flood and green grass.⁹ But the paucity of such allusions in his poetry, and their minor importance where introduced,

⁶ *Coliseum.*

⁷ *Ulalume.*

⁸ *To Helen.*

⁹ *Sonnet to Science.*

is one of the guarantees of Poe's hold upon the future.

Structurally Poe's poetry is related to the biblical in two ways. In the first place, it is practically all lyrical; in the second place, it abounds in artistic and varied repetition. Beyond that, nearly every feature of his versification removes it far from the Bible. It is not worth while to carry a comparison into the Hebrew original. Poe was interested in the question of the structure of Hebrew poems.¹⁰ But he was ignorant of the language, despite his repeated use of a few words and phrases picked up from various sources.¹¹ Moreover, in his day very little was known or written about Hebrew meter and rhythm, even for the special scholar, and what was written supported conflicting theories that were mutually destructive. Biblical influences upon Poe reached him almost exclusively through the King James English version.

The most casual reading of the Psalms and other poetical books of the Bible shows that they bear little resemblance to any other poetry, ancient or modern, with which we are familiar, except the unmetrical and irregular poems of Walt Whitman, and the new verse of the past few years. When the lines and stanzas of these poems are indicated on the printed pages of our modern versions, their resemblance to Whitman is even more apparent. About both there is a rhythm without meter or rhyme, and a general lack of conformity to any of our other principles of verse. Yet both have their music and their charm. Especially

¹⁰ See various remarks on, in *Pinakidia*, etc., XIV.

¹¹ See below, pp. 205-208.

does the Bible possess a noble rhythm that is none the less beautiful and majestic because it is usually as irregular as the rustle of leaves, or the sough of winds, or the roll of surf, or the fall of cataracts. It is a rhythm that we prefer to the most faultless art—the natural beauty of flowers freely growing upon their own stems, not the stiff monstrosity of flowers tied on toothpicks and fashioned into conventional designs. Not even Milton's metrical psalms can charm us from our allegiance to the more primitive music of our common version. Small wonder, then, that all lesser metrical versions seem barbarous to everyone who has not become sentimentally attached to them through lifelong use as church hymns.¹² After all that has been said concerning systems of Hebrew meter it does not appear that the first readers of biblical poetry found it very radically different in form from what now exists in our best English versions.¹³

Poe maintained that the best poetry is the most prosaic.¹⁴ But he did not try to apply his principle beyond the order and form of words. To him poetry was nine-tenths mathematics.¹⁵ That is to say, the spirit never predominated; structure and form were depended upon for music and beauty and were supreme. Thought and meaning were subordinated to harmony of sound and symmetry of form. No poet ever excelled Poe in the technique of verse or used

¹² Hutton speaks of our feeling against psalms in meter as like what would arise if the sea should begin to murmur sonatas, or the wind to whistle tunes (*Literary Essays; The Poetry of the Old Testament*, 244).

¹³ See Cobb, *Criticism of Systems of Hebrew Metre*.

¹⁴ "The more prosaic the structure of verse, the better" (*Marginalia*, XVI. 58).

¹⁵ *Rationale of Verse*, XIV. 209.

more faultless and wonderful meters and rhymes. Therein he stands far removed from his contemporary, Whitman, and the latter's great forerunners, the Hebrew poets.

But to return to the two points of resemblance. The first, the lyrical form of the two bodies of verse, need not detain us long. Poe's detestation of narrative and didactic poetry kept him from attempting epics and gnomes. He said, "For my own part, I would much rather have written the best *song* of a nation than its noblest epic."¹⁶ The biblical writers did not share Poe's antipathy to didacticism and introduced a large gnomic element into their lyrical books.¹⁷ But they wrote no epic poems, and nothing nearer to a drama than Job and the Song of Songs.¹⁸ The use of lyrics by Poe and the Bible only accentuates the difference in the spirit of their utterances. Poe partook, in superlative degree, of the morbidness, over-refinement, and aloofness that are justly charged to the account of most modern lyrics. The Bible has the deep human sympathies which have ever made its poems the songs of humanity and fitted them for voicing the united feelings and aspirations of congregations of people.

The second structural resemblance of Poe's verse to the biblical requires more detailed attention. His repetends are numerous and varied; so are those of the Bible. The refrain is one type of them. In the

¹⁶ *Criticism*, X. 44. He did neither, but kept to the singing variety of verse.

¹⁷ Prov.; Eccl.; Job.

¹⁸ The raw materials of epics abound in the great stories of the Old Testament. Genung calls Job *The Epic of the Inner Life*. Poe tried a drama and failed. *Politian*.

Psalms it is used in greater variety than in Poe. There we have continuous refrain:

Oh give thanks unto the Lord, for he is good;
For his mercy endureth forever.

Oh give thanks unto the God of gods,
For his mercy endureth forever.

So through twenty-six stanzas, each a single line followed by the same refrain.¹⁹

The Raven also gives us a refrain used continuously at the end of every stanza, but the stanzas are longer and the refrain shorter, so the burden of it is lessened. In parts of *For Annie* there is a suggestion of the same effect produced by the recurrence of certain words. In the eighth stanza the word is "bed"; in the fourteenth, both "bed" and "dead." But Poe's keen appreciation of the value of the refrain as a form of repetition was modified by his desire to avoid carrying monotone to the point of weariness, so he never constructed a poem closely conforming to the psalm just examined.²⁰

Double refrain is another form used by psalmists but only faintly suggested in Poe:

They wandered in the wilderness in a solitary way,
They found no city to dwell in.
Hungry and thirsty, their soul fainted in them.
Then they cried unto the Lord in their trouble,
And he delivered them out of their distresses.

¹⁹ Psal. 136.

²⁰ Probably Psal. 136 would not have its present form had it not been intended for antiphonal singing, which would overcome the monotony. As a rhetorical and musical effect it is practically an example of epistrophe.

He led them forth by a right way,
 That they might go to a city of habitation.
*Oh that men would praise the Lord for his goodness,
 And for his wonderful works to the children of men.*²¹

There are four such strophes with modifications of the twofold refrain, and an introductory and a concluding strophe without it.

Annabel Lee gives us a suggestion of this:

It was many and many a year ago,
In a kingdom by the sea
 That a maiden there lived whom you may know
 By the name of *Annabel Lee*.

This is found with slight variations as to wording and placing in four stanzas, and with greater variations in the other two.

Initial refrain is common to Poe and the Bible. A psalm opens with the following line:

My soul waiteth in silence for God only.

This is repeated at the beginning of the second strophe with slight change:

*My soul, wait thou in silence for God only.*²²

One of Poe's poems, containing six stanzas, begins the first and fourth with identical lines, which are followed by lines slightly varied for artistic effect in the second case:

The happiest day—the happiest hour
 My seared and blighted heart hath known,

²¹ Psa. 107.

²² Psa. 62.

The highest hope of pride and power,
I feel hath flown.

The happiest day—the happiest hour
Mine eyes shall see—have ever seen,
The brightest glance of pride and power,
I feel—have been.²³

What is known as envelope structure is the use of an initial refrain repeated at the end of the poem instead of in the opening of its middle stanza. As so used it encloses the thought which should be read in the light of the refrain:

*O Lord, our Lord,
How excellent is thy name in all the earth,
Who hast set thy glory above the heavens!*

This is repeated at the end:

*O Lord, our Lord,
How excellent is thy name in all the earth.²⁴*

A perfect example of this is found in *Dream-Land*, like the psalm even to having the refrain at the beginning a little longer than its repetition at the end:

*By a route obscure and lonely,
Haunted by ill angels only,
Where an Eidolon, named Night,
On a black throne reigns upright
I have reached these lands but newly
From an ultimate dim Thule—
From a wild weird clime that lieth, sublime,
Out of Space—out of Time.*

²³ The first line is the only title of this poem.

²⁴ Psa. 8.

At the end it reads the same except that the last two lines are omitted and the fifth and sixth are modified:

*I have wandered home but newly
From this ultimate dim Thule.*

The One hundred third and One hundred fourth Psalms, *I Saw Thee on Thy Bridal Day*, and *Ulalume* furnish other examples of this structure. The last-named poem exemplifies Poe's skill in overcoming monotony and making even a refrain carry forward his thought.

Finally, there is the varied refrain. Quite commonly in the other forms, especially as used by Poe, some variation is found. But it is well to notice this as a distinct form. No better example can be found than one of the Psalms of Asaph, which gives a refrain four times, thrice at the end of strophes with minor changes, once in the midst of a strophe with great modification. Its four forms are as follows:

*Turn us again, O God;
And cause thy face to shine, and we shall be saved.*

*Turn us again, O God of hosts;
And cause thy face to shine, and we shall we saved.*

*Turn again, we beseech thee, O God of hosts;
Look down from heaven, and behold, and visit this vine.*

*Turn us again, O Lord God of hosts;
Cause thy face to shine, and we shall be saved.²⁵*

²⁵ Psa. 80; cf. Psa. 49:12, 20.

Our poet in his *Bridal Ballad* rings the changes on his single line refrain at the end of every stanza:

And I am happy now.

And who is happy now.

Oh, I am happy now.

That I am happy now.

May not be happy now.

His *Dream within a Dream* uses at the end of the second strophe the identical words that conclude the first. But both form and thought are slightly varied by transferring one word from the second to the first line of the refrain in its final occurrence:

*All that we see or seem
Is but a dream within a dream.*

*Is all that we see or seem
But a dream within a dream?*

It is *The Raven*, however, that furnishes Poe's masterpiece in refrain in variation. His own explanation of it may be quoted:

As commonly used, the refrain, or burden . . . depends for its impression upon the force of monotone—both in sound and thought. The pleasure is deduced solely from the sense of identity—of repetition. I resolved to diversify, and so heighten, the effect by adhering, in general, to the monotone of sound, while I continually varied that of thought: that is to say, I determined to produce continuously novel effects by the variation of the application of the

refrain—the refrain itself remaining, for the most part, unvaried.²⁶

So “nevermore” sounds through the poem, varied by the stanzas themselves from an almost comical note at its first occurrence, through a tone of pensive sadness to one of sharp pain, and finally of settled despair.

Over against this dirge of despair may be placed one of hope wherein the ancient poet anticipates by many centuries the device of our modern poet in varying the meaning of its practically identical words of refrain by the changing tone of the stanzas preceding it. The poem is wrongfully divided in the Bible into two separate psalms. It has three strophes. The first voices a mingling of longing and despair which tinge the refrain. Beginning in deeper gloom, the second strophe moves on to hope that God will ultimately enable the poet to rejoice even in his night of trial. That hope rises above the taunts of enemies and gives color to the refrain upon its second occurrence. The third strophe passes from the longing mingled with despair, of the first, and the despair mingled with hope, of the second, to triumphant confidence. The joy and singing of its closing lines make the question of the refrain no longer one of doubt, and the call to the soul no longer a hope against hope:

As the hart panteth after the water brooks,
 So panteth my soul after thee, O God.
 My soul thirsteth for God, for the living God:
 When shall I come and appear before God?
 My tears have been my food day and night,

²⁶ *Philosophy of Composition*, XIV. 199.

While they continually say unto me, Where is thy God?
These things I remember, and pour out my soul within me,
How I went with the throng, and led them to the house
of God,
With the voice of joy and praise, a multitude keeping holy
day.

*Why art thou cast down, O my soul?
And why art thou disquieted within me?
Hope thou in God: for I shall yet praise him
For the help of his countenance.*

Oh my God, my soul is cast down within me:
Therefore do I remember thee from the land of the Jordan,
And the Hermons, from the hill Mizar.
All thy waves and thy billows are gone over me.

I will say unto God my rock,
Why hast thou forgotten me?
Why go I mourning because of the oppression of the
enemy?
As with a sword in my bones mine adversaries reproach me,
While they continually say unto me, Where is thy God?

*Why art thou cast down, O my soul?
And why art thou disquieted within me?
Hope thou in God: for I shall yet praise him,
Who is the help of my countenance and my God.*

Judge me, O God, and plead my cause against an ungodly
nation:
Oh deliver me from the deceitful and unjust man.
For thou art the God of my strength: why hast thou cast
me off?
Why go I mourning because of the oppression of the
enemy?

Oh send out thy light and thy truth; let them lead me:
Let them bring me unto thy holy hill,
And to thy tabernacles,

Then will I go unto the altar of God,
 Unto God my exceeding joy;
 And upon the harp will I praise thee, O God, my God.

*Why art thou cast down, O my soul?
 And why art thou disquieted within me?
 Hope thou in God; for I shall yet praise him,
 Who is the help of my countenance, and my God.*²⁷

A closer inspection of repetition brings us to the leading feature of Hebrew poetry, which is called parallelism of members.²⁸ A number of kinds of parallelism have been differentiated, and the various kinds are modified and combined in many ways. It is not necessary to enumerate and describe them here except insofar as something analogous is to be found in Poe. The simplest form consists of two lines, the second being parallel to the first in position, and, to some degree, in thought. It is thus a simple couplet, and is the base of all Hebrew versification. The tendency is to make every line complete in itself. That feature, and the lines of unequal length and no marked rhyme or meter, set the poetry apart from that of most peoples in a manner already noted. Since parallelism is the chief feature of the poetry of the Bible, unlike the leading characteristics of most poetry, it lends itself to translation in a way not destructive to the charm of the original.

This turning back of the thought upon itself has been likened to "the heaving and sinking of a troubled heart." It belongs most naturally to the slow pul-

²⁷ Psa. 42, 43.

²⁸ So called since the appearance of Bishop Lowth's monumental work, *De Sacra Poesi Hebraeorum*, 1753.

sations of the heart when grief and woe have driven the blood in upon it. As joy quickens the pulse, so it naturally causes music and poetry to move trippingly and swiftly. Parallelism, after becoming the conventionalized form of Hebrew poetry, was used to express every variety of feeling as best it could. Nevertheless it is most fittingly the vehicle of a pensive or somber mood. That Poe should share its use with the Bible is, therefore, not strange.

As the couplet is the simplest combination of parallel lines, so synonymous parallelism is the simplest form of the couplet:

A perverse man scattereth abroad strife,
And a whisperer separateth chief friends.²⁹

Here the second line is only a slightly varied statement of the first. Poe's synonymous parallelisms are often in practically identical words, though sometimes varied like most of the biblical examples:

Let us on by this tremulous light!
Let us bathe in this crystalline light!³⁰

Thank Heaven the crisis—the danger is past,
And the lingering illness is over at last.³¹

Antithetic parallelism is of frequent occurrence, the second line setting a thought in opposition to the first:

With his mouth the godless man destroyeth his neighbor,
But through knowledge shall the righteous be delivered.³²

²⁹ Prov. 16:28.

³⁰ *Ulalume*.

³¹ *For Annie*. Four lines as printed by Poe.

³² Prov. 11:9.

Yet the terror was not fright
But a tremulous delight.³³

Synthetic parallelism has no very marked characteristic. Any line completing the thought of the preceding line, without being synonymous or antithetic, gives the form:

The eyes of the Lord are in every place
Keeping watch upon the evil and the good.³⁴

Any two lines in Poe that give a complete thought will serve as an example:

Thou wouldst be loved?—then let thy heart
From its present pathway part not!³⁵

Climactic parallelism occurs chiefly in verses marked by strong feeling. The speaker is overcome and catches his breath. He then turns back and takes up his sentence and carries it on to completion:

Lord, how long shall the wicked—
How long shall the wicked triumph?³⁶

Poe's poetry has many lines broken in various ways by feeling:

That I journeyed—I journeyed down here
That I brought a dread burden down here.³⁷

³³ *The Lake.*

³⁴ Prov. 15:3.

³⁵ *To F—s S. O—d.*

³⁶ Psa. 94:3.

³⁷ *Ulalume.*

But he furnishes a better example in a passage of poetic prose:

Is it not, oh, God—
Is it not a very pitiful sight?³⁸

There we have the identical form found in:

For lo thine enemies, O Lord—
For lo thine enemies shall perish.³⁹

Emblematic parallelism is a very beautiful variety. One line states some fact in the physical realm; the other applies it to some truth in the moral or spiritual world. Usually it takes the form of a simile:

As cold water to a thirsty soul,
So is good news from a far country.⁴⁰

Such forms cannot be found in Poe. But occasional similes used by him are of the same general type. Take the first stanza of *To the River*:

Fair river! in thy bright, clear flow
Of crystal, wandering water,
Thou art an emblem of the glow
Of beauty—the unhidden heart—
The playful mazziness of art
In old Alberto's daughter.

If that comparison of a woman's spiritual charms to the beauty of a clear stream were cast into a sententious Hebrew couplet; it would give us:

³⁸ *Premature Burial*, V. 268.

³⁹ Psa. 92:9.

⁴⁰ Prov. 25:25.

As the clear flow of crystal water,
 So is the heart of Alberto's daughter.

Such recasting of the poet's lines is of no value except to show the essential kinship of all who use physical things as emblems of spiritual qualities. Taking a modified biblical example of this type,

A word fitly spoken
 Is like apples of gold in network of silver.⁴¹

there may be placed by its side as somewhat akin,

A full-orbed moon, that, like thine own soul soaring
 Sought a precipitate pathway up through heaven.⁴²

Through the difference in form may be seen in Poe's and in the Bible lines the essence of emblematic parallelism. One likens a good word, the other an aspiring soul, to something in the world of visible objects.

Stair-like parallelism is the only remaining kind requiring notice. In it the thought advances through a number of lines by carrying a word or words from one line to another. Sometimes synonymous or kindred words are substituted for the words carried forward:

I will lift up mine eyes to the hills:
 From whence cometh my *help*?
 My *help* cometh from the Lord,
 Who made heaven and earth.

⁴¹ Prov. 25:11.

⁴² To Helen.

He will not suffer thy foot to be moved:
He that *keepeth* thee will not *slumber*.
Behold, he that *keepeth* Israel
Will neither *slumber* nor sleep.
The Lord is thy *keeper*:
The Lord is thy shade upon thy right hand.

The *sun* shall not smite thee by day,
Nor the *moon* by night
The Lord will *keep* thee from all evil;
He will *keep* thy soul.
The Lord will *keep* thy going out and thy coming in
From this time forth, and forevermore.⁴³

The Song of Deborah is a more striking example.
As it is rather long to quote in full, a single impressive stanza may be cited:

Blessed above *women* shall Jael be,
The *wife* of Heber the Kenite;
Blessed shall she be above *women* in the tent.
He asked water, and she gave him *milk*;
She brought him *curds* in a lordly dish.
She put her *hand* to the tent pin,
And her right *hand* to the workman's *hammer*;
And with the *hammer* she *smote* Sisera,
She *smote* through his *head*
Yea, she pierced and *struck* through his *temples*
At her *feet* he *bowed*, he *fell*, he lay;
At her *feet* he *bowed*, he *fell*:
Where he *bowed*, there he *fell* down dead.⁴⁴

Lenore approximates this structure, especially when written in the short and broken meter in which Poe once published it:

⁴³ Psa. 121.

⁴⁴ Judges 5:24-27.

Come! let the *burial rite* be read,
 The *funeral song* be sung!—
 An *anthem* for the queenliest dead
 That ever *died* so young—
 A *dirge* for her the doubly dead
 In that she *died* so young.

Ulalume, whose weird music infolds upon itself in so many ways, gives another example:

Oh *hasten!* oh, let us *not linger!*
 Oh, *fly!*—let us *fly*—for we must.
 In terror she spoke, letting *sink* her
Wings until they *trailed* in the *dust*—
 In agony sobbed, letting *sink* her
Plumes till they *trailed* in the *dust*—
 Till they sorrowfully *trailed* in the *dust*.

In leaving the subject of parallelism it may be remarked that the Hebrews were influenced by lack of rhymes to give prominence to thought rather than sound in versification. Thus they used strophes made up of couplets parallel in thought in the place of our verses rhyming in pairs. Also they employed quatrains of which the first and second lines were parallel, or the first and third, and second and fourth; or the first and fourth, and second and third. So they carried their combinations through every variety of thought resemblance, from the couplet to the strophe of fourteen lines. Merely to show how they thus supplied the place of sound resemblance in Poe and others, a single example of the combination known as introverted parallelism will suffice:

My son, if thine heart be wise,
 My heart shall be glad, even mine;

Yea, my heart will rejoice,
When thy lips speak right things.⁴⁵

The "thine," "thy" of the first and last lines belong together, as do the "mine" and "my" of the middle two. This combination of *a b b a* is very common in our modern poetry in sound instead of sense grouping. Where the moderns succeed in tying together with rhymes lines that are kindred in sense they undoubtedly gain in excellence over those who are content to pair by rhyming lines unrelated in thought. At times Poe attained that excellence:

The skies they were ashen and sober;
The leaves they were crisped and sere—
The leaves they were withering and sere;
It was night in the lonesome October.⁴⁶

Although part of a stanza running beyond a quatrain these lines fall into two pairs of kindred thought as well as kindred sound. The "sober skies" and "night" of the first and last, and the leaves "crisped" and "withering" of the two middle lines, join them in sense in a manner that renders appropriate their introverted rhyming. Usually Poe contented himself with introversion of sound without regard to thought:

Tottering above
In her highest noon,
The enamored moon
Blushes with love.⁴⁷

⁴⁵ Prov. 23:15, 16.

⁴⁶ *Ulalume*.

⁴⁷ *Israfel*.

A comparison of biblical resemblances in Poe due to repetition of single words and phrases may conclude this study of his poetry.

Epizeuxis, as noted in the chapter on prose, is the repeating of words for emphasis. In poetry the repetition is as likely to be simply euphonic as emphatic.

Return, return, O Shulamite;
Return, return, that we may look upon thee.⁴⁸

Poe's fondness for repeating affords many like passages:

Out—out are the lights—out all!⁴⁹

Through which came flowing, flowing, flowing,
And sparkling evermore,
A troop of Echoes.⁵⁰

No more—no more—no more—
Shall bloom the thunder blasted tree.⁵¹

Sweet Lalage, I love thee—love thee—love thee.⁵²

Epanaphora is the repeating of initial words in successive lines. In translating poetry from Hebrew to English this figure is often broken up, but examples of it are preserved:

Your country is desolate;
Your cities are burned with fire,
Your land, strangers devour it.⁵³

⁴⁸ Song of Solomon 6:13. In Deut. 16:20 a literal rendering of the Hebrew gives, "That which is justice, justice shalt thou follow."

⁴⁹ *Conquering Worm.*

⁵⁰ *Haunted Palace.*

⁵¹ *One in Paradise.*

⁵² *Politian.*

⁵³ Isa. 1:7.

*Lift up your heads, O ye gates
 And be ye lifted up ye everlasting doors;
 And the king of glory will come in.
 Who is the king of glory?
 The Lord strong and mighty,
 The Lord mighty in battle.
 Lift up your heads, O ye gates;
 Yea, lift them up, ye everlasting doors.*⁵⁴

There is a tendency to include in this figure the next one to be examined, by having repetition at the end of the lines also. Such is the case with Poe:

*The life upon her yellow hair but not within her eyes
 The life still there, upon her hair—the death upon her
 eyes.*⁵⁵

Here once, through an alley Titanic
 Of cypress, I roamed with my Soul,
 Of cypress, with Psyche, my Soul.⁵⁶

Epiphora is the counterpart of the preceding figure, having its duplication at the end of lines or sentences:

And moreover I saw under the sun,
 In the place of justice, that *wickedness was there*,
 And in the place of righteousness, that *wickedness was
 there.*⁵⁷

In the morning they are like grass which *groweth up*
 In the morning it flourisheth and *groweth up.*⁵⁸

This abounds in Poe:

⁵⁴ Psa. 24:7-9.

⁵⁵ *Lenore*.

⁵⁶ *Utalume*.

⁵⁷ Eccl. 3:16.

⁵⁸ Psa. 90:5, 6.

And my soul was a stagnant tide
 Till the fair and gentle Eulalie became my blushing
 bride—
 Till the yellow haired young Eulalie became my smiling
 bride.⁵⁹

Let me see, then, what thereat is, and *this mystery ex-*
 plore—
 Let my heart be still a moment and *this mystery explore*.⁶⁰

It is found in the two lines preceding the refrain in every stanza of *The Raven*; in *Lenore* it is in three of the four stanzas; every stanza of *Eulalie* concludes with it. *Ulalume* has it once in every stanza, and twice in all but two. It occurs twice in *Annabel Lee*. If printed like *Lenore* and *The Raven*, *For Annie* would be full of it. *The Bells*, *Bridal Ballad*, *Politian*, and even the unrhymed *To Helen* have it. In short, nearly all of his most beautiful verse owes a large part of its music to this figure, generally combined with epanaphora.

Anadiplosis repeats at the beginning of a sentence or clause a word or phrase from the end of the previous line:

They came not up *to the help of the Lord*—
To the help of the Lord against the mighty.⁶¹

By reason of the multitude of oppressions *they cry out*;
They cry out for help by reason of the arm of the
 mighty.⁶²

⁵⁹ *Eulalie*.

⁶⁰ *The Raven*.

⁶¹ Judges 5:23.

⁶² Job 35:9.

Our modern master of repetition levies tribute upon this figure also:

After so many days
Of weary pilgrimage and burning *thirst*,
Thirst for the springs of lore that in thee lie.⁶³

He met a pilgrim *shadow*—
Shadow, said he
Where can it be.⁶⁴

From this, epanadiplosis differs by putting the repeated word at the beginning and the end of a sentence or line. Thus the repetend folds up within itself the thought of the line or sentence, much as introverted parallelism does for a stanza, and envelope refrain does for an entire poem. This is rarely met either in Poe or the English Bible, though rather common in the Hebrew:

Hope that is seen is not *hope*.⁶⁵

Gold and glass cannot equal it
Neither shall it be exchanged for jewels of fine *gold*.⁶⁶

Not all—the Echoes answer me—*not all*!⁶⁷

Away, then, my dearest,
O! hie thee *away*.⁶⁸

To find our modern, Occidental, Aryan poet of aesthetics using so largely the same literary devices

⁶³ *Coliseum*.

⁶⁴ *Eldorado*.

⁶⁵ Rom. 8:24.

⁶⁶ Job 28:17.

⁶⁷ *Coliseum*.

⁶⁸ *Al Araaf*.

employed by the ancient, Oriental, Semitic poets of religion is interesting. In varying degree they had been used by many other poets of many times and climes.⁶⁹ Poe may have followed other masters than the Hebrew poets. But his intimate knowledge of the Bible writers is hardly open to question, and his dependence upon them is most probable. Be that as it may, when he reached the perfection of his art he was closely akin to the Hebrews. Has any other non-Semitic bard ever so largely and so skillfully employed the methods of the biblical poets in making music through elaborate and varied repetitions of words, sentences, and stanzas?

⁶⁹ See C. Alphonso Smith, *Repetition and Parallelism in English Verse*.

IX

THE BIBLE IN POE

The foregoing chapters have been largely occupied in tracing in Poe's writings various themes and modes of expression akin to biblical writers. Following the present chapter is a list of Scripture passages quoted or in some way reflected in Poe's works. But it lies beyond the power of any human being to state the extent to which any author is indebted to the Bible. At the very beginning of Anglo-Saxon literature stands Caedmon's paraphrase of a portion of Scripture.¹ From that father of English literature to the latest modern writers it is impossible to find one who has not consciously or unconsciously drawn upon the Bible for treasures of speech. To compute the extent of any author's debt to the Bible would require the enumeration of every word used by him that came into our tongue, or into approved literary use, through any edition of the Scriptures, English or foreign. Though no little work has been done in our best historical dictionaries to make such an enumeration possible,² it can never be satisfactorily carried out. Nor

¹ "The first coherent words of English speech which have been transmitted to us are in a species of verse which suggests, though somewhat remotely, the rhythms and parallelisms of Hebrew poetry; they constitute a hymn of praise which includes a paraphrastic rendering of the first verse of Genesis" (Cook, *The Bible and English Prose Style*, pp. ix, x).

² See especially Murray's *Oxford Dictionary*.

can an adequate statement be made of what any writer owes to the thought of the sacred writings.

During the three centuries of its dominance as *the* English Bible the Authorized Version has unquestionably impressed itself upon our speech to a degree unapproached by any other form of the Scriptures ever used. But that our literary debt to the Bible did not begin with the King James Version is demonstrated by an examination of Shakespeare and Bacon, both of whom saturated their pages with the Bible before our common edition of it was born. While the people at large had no vernacular Bible till Wycliffe's time, near the end of the fourteenth century, many passages of the Latin Bible were so constantly read or recited to them in English that they had extensive familiarity with it. After Wycliffe, manuscripts of the Book in the people's speech must have been quite common. However, it was from the introduction into England of Tyndale's New Testaments in 1526 that the people began to be "the people of the Book." In Poe's case, as in that of all our modern authors, immediate biblical influence is from the Authorized Version, while remoter, and generally unrecognized influences reached him from all the earlier English and foreign versions.

Without attempting the impossible task of finding how many of Poe's words came in any way from the Scriptures, it is interesting to remark upon a few thus derived that would never be suspected by the casual reader. Among words that found their way from Latin into English when Christianity won the Anglo-Saxons in the sixth and seventh centuries are "school,"

"clerk," and "verse." Whenever Poe used them he was therefore debtor to the Book that sent out the missionaries. Another word that would have occasioned surprise if found in a list of any writer's biblicisms is "noon." Yet Poe's, "'Twas noontide of summer,"³ and every other use of it, reaches back to the time when the Church first taught England to observe "the ninth hour,"⁴ or *nona hora*. Though that was three o'clock in the afternoon, when the service was changed to midday the word went with it and so became the name of that hour.

Our author was rather fond of characterizing certain writers as Bedlamites, saying they were Tom O'Bedlamizing, or that their productions were worthy of Tom O'Bedlam.⁵ He never would have done so had not Mary and her Babe been at Bethlehem.⁶ At that town medieval Christians established a religious house sacred to Mary. Later a branch of the establishment of Saint Mary of Bethlehem was opened in London. Its house first afforded entertainment to members of the order chancing to be in the city, but later received demented persons for treatment. After the Reformation it continued as Bethlehem Hospital for the insane. Then, with much use by English tongues, the name was corrupted to Bedlam, and a process of generalizing made it mean any lunatic asylum, while a Tom O'Bedlam was a crazy person. By a similar process a Lazaret, or Lazar house, came

³ *Evening Star*.

⁴ Matt. 27:45, 46.

⁵ For a list of such phrases see below, p. 204.

⁶ Lk. 2.

to Poe. It began in the parable of the beggar, Lazarus, full of sores.⁷ His name was afterwards given to leper asylums, and thence to hospital ships and marine quarantine stations. "Talent," so very common in Poe, is another word whose figurative sense would never have come to it but for its use in a well known parable.⁸ "Publican" is of the same order.⁹

When Tyndale wrote "which appere beautyfull outwards,"¹⁰ he seems to have put into the language a word for which our modern apostle of aesthetics had great use. At any rate, "beautiful" cannot be traced back of the great translator's day.¹¹ By the same coiner of words there were created for our Bible and our literature the compounds "peacemakers"¹² and "busybody."¹³ Both of these are found in our author. Tyndale introduced "beloved" as a substantive,¹⁴ and Coverdale put it into the Song of Solomon.¹⁵ Both as adjective and noun it has ever had a religious flavor which gave it the quaint and poetic quality Poe wanted.¹⁶ The like may be said of "day-star" whose

⁷ Lk. 16:20.

⁸ Matt. 25:14-30.

⁹ Matt. 11:19.

¹⁰ Matt. 23:27.

¹¹ But see the *Oxford Dictionary* for another example contemporary with Tyndale's use.

¹² Tyndale's *New Testament* of 1526 had "maynteyners of peace," but in 1534 he used the above, which has held its place in all subsequent English versions including the Rheims. See Poe, XVI. 82:14.

¹³ Tyndale, 1526: "A busybody in other men's matters" (1 Pet. 4:15). So in all later versions except Rheims, until changed in Revised Version to "meddler" (Poe, XIII. 49:12).

¹⁴ Tyndale, 1526: "Derely beloved" (1 Jno. 3:2).

¹⁵ Coverdale, 1535: "O how fayre art thou, my beloved" (Song of Sol. 1:16, etc.).

¹⁶ Poe, IV. 241:22; VI. 144:2; VII. 92:1.

use in a figurative sense seems to have begun with Wycliffe.¹⁷ Demon¹⁸ as used in *The Raven* owes its meaning to the Bible and Christianity. To the Greeks, from whose language it came, it meant a god or divinity. St. Paul represented such gods and their idols as evil spirits.¹⁹ Thence the word came to mean "devil" in our Bible; but in Poe's day the word was understood to signify an evil spirit, so getting back to the Pauline but not to the proper pagan sense.

In the absence of positive proof to the contrary it is not unreasonable to assume that an author's quaintly archaic words are due to the Bible rather than to some other early English writing. Many elements of Poe's vocabulary are now obsolete, but for biblical influence, and must have been largely so three quarters of a century ago. Such are his "morrow," "hand-maiden," "cock-crowing," "prison-house," "store-house," and "gainsay."²⁰ His "apparel," "raiment," "quick," and "firmament" are said to have been passing out of use three centuries ago when the King James Version endowed them with perpetual youth for certain types of writing. "Goodly" can hardly pass from use, while the "goodly heritage" of the Bible remains proverbial.²¹ It has served the sacred translators since

¹⁷ "The dai sterre sprynge in youre hertis" (2 Pet. 1:19; Poe, VII. 19:16).

¹⁸ Tyndale rendered the *ἑνὼν δαιμονίων* of Acts 17:18 "a tydynges brynger off newe devyls." Thus he put into the mouths of Athenians a meaning placed upon the word by a Christian perversion which they would never sanction.

¹⁹ 1 Cor. 10:20.

²⁰ This had displaced the older "withsay," and has yielded to "contradict," but without being entirely displaced.

²¹ Psa. 16:6; Poe, XIII. 176:11; XV. 95:6.

the days of Caedmon.²² "Eventide" is thoroughly archaic except for poets and the Bible. It too has had long connection with our sacred speech, having been used by the earliest Saxon paraphrasts and translators.²³ "Exceeding," along with an adjective, is now obsolete after having been in common use to the eighteenth century. Its sonorous music has been heard in the Scriptures since Tyndale and Coverdale. Our author was very partial to it.²⁴

Poe's favorite manner of expressing his conceptions of literary merit and demerit, or the good or ill deserts of a writer, or the relation of a poet to his art, or of a lover to his beloved, was in the technical terms of biblical religion. Defects in a writing were "sins," to result in "damnation," unless "confession" and "repentance" might avert "judgment" and lead to "salvation." Artists and lovers were "priests" or "worshippers" offering "sacrifice" and "incense" and "prayers" before "shrines" and "altars" and "divinities." With him "grace," "justification," "sanctification"; "doctrines," "sects," "heresies"; "mediators," "ministers"; "regeneration," "resurrection," "immortality," and the like are about as frequently used as in the Bible. These words came into the language, or received new connotations, through the Latin Vul-

²² Thorpe's ed., *Caedmon's Paraphrase*, 18:31.

²³ Thorpe's *Caedmon*, 146:19; *Lindesfarne Gospel*, Mark 11:11; Poe, XIV. 291:13.

²⁴ Tyndale's rendering of Gen. 15:1 in 1534: "I am thy shilde, and thy rewarde shalbe exceedynge greate"—was improved by Coverdale, master of melodious phrasing that he was, in his Bible of 1535: "I am thy shyld and thy exceedinge greate rewarde." So it has remained in our Bible, and as Poe used it (IV. 241:1; XII. 115:30; XIV. 131:11).

gate, which for a thousand years²⁵ was the Bible of all Western Christendom. In the same way entered a group of Hebrew words used by Poe—"cherub," "seraph," "hallelujah," "amen." Under the same influence there were furnished him many Anglo-Saxon words whose meaning came from the Bible—"world," "flesh," "devil," "hell," "gospel," "God-head," "forgive," "righteousness," "meekness."

Thus by merely dipping at random into Poe's vocabulary nearly a hundred words that are so commonly used by nearly all English speaking people as to attract no particular attention are discovered to be part of his debt and our debt to the Bible. Certain phrases and turns of expression now invite attention.

To "set the teeth on edge" is a thoroughly stereotyped and proverbial phrase. It recalls "The fathers have eaten sour grapes, and the children's teeth are set on edge."²⁶ But the idea is not expressed in the Hebrew original nor yet in the Greek or Latin versions.²⁷ It seems to appear first in *Cursor Mundi* about the year 1300, under the kindred form, "Their sunes tethe are edged yitt." The phrase itself first

²⁵ English received many Latinate words through the Rheims-Douay Version of 1582-1609. Even at that late date it was necessary, in a glossary of fifty-eight words appended to the New Testament, to define such terms as "acquisition," "advent," "allegory," and "victim." Words received from the Latin Bible indicating further the extent of Poe's debt are, "carnal," "communion," "congregation," "election," "elements," "eternity," "discipline," "glory," "infidel," "mercy," "perverse," "pilgrim," "pity," "remission," "reprobate," "revealed," "sceptic," "separated," "spirit." There are many others constantly employed.

²⁶ Jer. 31:29; cf. Ezek. 18:2.

²⁷ חֲתָּוּתָא = blunted; ἡμωδίασαν = benumbed, and ἐγομφίασαν = ache; obstupuerunt = benumbed. The German is equivalent to these—*Zähne sind stumpf geworden*. Thus the verses in English and out of English have not the same meaning.

entered English literature, so far as recorded, in Wycliffe's Bible of 1380. "I pondered upon all this frivolity until my teeth were on edge,"²⁸ wrote Poe in 1843, and so writing he used a phrase that the Bible in all its English versions had kept in the minds of the people for nearly a half millenium.

"Till romance writing shall be no more," would never be mistaken for a verse of Scripture. But it calls to mind a pulpit declaration that "The angel shall stand with one foot on the land and one foot on the sea and proclaim that time shall be no more."²⁹ Revelation is at once suggested by that utterance, but a search there yields nothing but "The angel which I saw stand upon the sea and upon the earth . . . sware . . . that there should be time no longer."³⁰ That answers for the pulpit eloquence quite fully, but can hardly establish a connection between the "shall be no more" of Poe and the Bible. Turning to our revised versions, whose renderings were sometimes long anticipated by the clergy, it is found that such was not the case here. The English Revised Version there has practically no change; and the American Revision makes the matter hopeless by the perfectly intelligible rendering, "there shall be delay no longer"—in other words, "time's up." Continuing the search, the older versions were consulted, since religion is a great conservator and keeps in use phrases that

²⁸ *Pit and Pendulum*, V. 80:29.

²⁹ I cannot recall ever having seen that sentence in print; it comes to mind from sermons of a perfervid sort heard years ago. See *Criticism*, X. 125:30.

³⁰ Rev. 10:5, 6.

belong to olden times. In the long list of translations from Wycliffe down to the King James there is just one that has the exact words in the right order. The Geneva Version, in all its editions from 1557 down to the time the King James Version finally put a stop to its publication, has "that time should be no more."³¹ That version was the Bible of England as none other ever has been save the Authorized Version, and held sway at a time and over a party in the Church when the Apocalypse was especially in favor with fervid pulpit orators declaiming against the Papacy and Episcopacy. It is therefore highly probable that its phrase was kept current after the version passed out of use. Being the striking sort of thing that would live in the memories of men, it is probable it came to mind whenever they thought of the end of all things. It is, therefore, not unlikely that Poe's "shall be no more" is a genuine case of a phrase due to Bible influence.

Two other classes of phrases require notice here. Their frequency and nature in Poe constitute one of his mannerisms. They are somewhat common in the English Bible, but much more so in the Hebrew, where their use was due to a great poverty of adjectives. What in our translation stand as prepositional phrases were made to supply a lack of adjectives. Of the one class good examples from Poe are "heart of hearts," "trash of trash," "mystery of mysteries"; of the other, "box of wood," "size of life," "love of

³¹ The fact that the notion, that time shall end at a certain point and eternity begin, is an unintelligible idea does not interfere with its popularity.

Maud.”³² These are found in all types of our author’s productions—tales, poems, criticisms, essays, letters.

“Heart of hearts” and kindred phrases in Poe are not found in our Bible, except in form.³³ But the pattern is evidently furnished in “Song of Songs,” “Vanity of vanities,”³⁴ and “Holy of holies.”³⁵ They serve as a sort of superlative. The Authorized Version translates the Hebrew for “Holy of holies,” “the most holy place.”³⁶ Coverdale gave us the meaning of “Vanity of vanities” in his, “All is but playne vanite.” Poe used the equivalent of “heart of hearts” when he said, “in my inmost heart.”³⁷ It was an impressive and poetic form of expression that appealed to Poe, who was not so much a word-maker and phrase-maker himself as a skillful adapter and user of ready-made phrases.

The other type of phrase abounds in the English Bible and superabounds in the Hebrew. Some of its varieties are undoubtedly indigenous to other tongues, as, for example, the genitive of material, and the possessive genitive. But it is unquestionably the wide use of the Bible that is responsible for sowing such prepositional phrases plentifully through a language whose simple possessive case and abundant adjectives made their use unnecessary, and generally undesirable. That Poe was thus influenced is evident from his

³² For list see below, pp. 196, 197.

³³ “Heart of hearts” seems to appear first in Shakespeare.

³⁴ See the subtitle to the Song of Solomon, and Eccl. 1:1.

³⁵ This is a well-worn phrase that the majority of people think is in our King James Bible, but it is found only in the Douay Version.

³⁶ 1 Kgs. 8:6.

³⁷ XVII. 314; 328.

copious use of them in pieces that otherwise exhibit a profusion of biblical features, and where they are usually not a blemish.³⁸ It is not easy to account for such awkward expressions in so finished a writer as a "box of wood" where he means a wooden box, and not a box containing wood;³⁹ the "size of life" for life size;⁴⁰ and "husband of Beulah" for Beulah's husband.⁴¹

Along with these may be noted other manifest Hebraisms such as "sons of earth," "daughters of heaven,"⁴² "shadow of death,"⁴³ "heart fainted,"⁴⁴ and "under the sun."⁴⁵ The extent to which our language is indebted to the Bible for such quaint and impressive idioms borrowed from the Hebrew can be realized only after a painstaking study of the original.⁴⁶

Poe's manner of using Scripture is interesting. Sometimes sentences that, as a whole, have no parallel in the Bible are almost as much mosaics of biblical bits as the Magnificat is of Old Testament thoughts and

³⁸ *Mask of Red Death; Shadow; Pit and Pendulum.*

³⁹ *The Gold Bug*, V. 95 sqq.

⁴⁰ *Maelzel's Chess Player*, XIV. 8. "A statue of the size of life" (*Criticism*, XIII. 186:19).

⁴¹ XI. 209:5. Perhaps in some cases these awkward phrases were due to Cooper's influence, for they run riot in his pages; cf. Poe, *Criticism of Wyandotté*, XI. 205.

⁴² II. 30:19-22.

⁴³ II. 147.

⁴⁴ II. 200:15.

⁴⁵ VI. 112:12, and frequently in all classes of his writings.

⁴⁶ See Rosenau, *Hebraisms in the Authorized Version of the Bible*, in which a partial list contains over two thousand examples. That some of these might have arisen spontaneously in English is quite possible. As Tyndale expressed it: "The properties of the Hebrew tongue agreeth a thousand times more with English than with Latin. The manner of speaking is both one, so that in a thousand places, thou needest not but to translate it into English, word for word" (Preface to *Obedience of a Christian Man*, Works, Russel's ed., Vol. 1, p. 188).

expressions.⁴⁷ Often the resemblance to the Bible is so elusive as to make it doubtful whether any parallel should be cited, but cumulative evidence is furnished by comparing several similar passages. His "voice of a thousand thunders" or of "a thousand waters"⁴⁸ would be ascribed to the Bible with hesitation. But when we meet his "voice of many waters" given as a quotation, we are confirmed in our belief that the other expressions were also due to the book of Revelation.⁴⁹ "The cold valley and Shadow" might have been written by a man ignorant of the Psalms, but that Poe was not thus ignorant is proved by his quoting the well known verse as a motto to one of his titles, "Yea! though I walk through the valley of the *Shadow*."⁵⁰ "To bear the Goddess' song, in odors, up to Heaven," might seem far-fetched if attributed to the influence of "Golden vials full of odors which are the prayers of the saints." Yet the poet's own note quotes the latter as the inspiration of the former.⁵¹ "As a war horse when he springs" suggests Job's majestic steed. No doubt of its source can be held if it was written by the same man who said, "We feel like the war horse . . . 'who smelleth the battle afar off, the voice of the captains and the shouting.'"⁵²

"Finger of death," and "finger of Deity" are not

⁴⁷ E.g., *Gordon Pym*, III. 242:14-18.

⁴⁸ II. 92:11; III. 297:16.

⁴⁹ Rev. 14:2; IV. 2:4.

⁵⁰ *Shadow*, II. 147.

⁵¹ VII. 26:9 and Note 4.

⁵² VII. 256:19; VIII. 34:15.

in the Bible. They are built upon a Hebrew plan, but how could we be sure of conscious borrowing if we did not find the biblical "finger of God" used as a quotation?⁵³ "Face to face" is too natural a collocation of words to justify regarding it as necessarily scriptural. Yet it cannot well be regarded as otherwise in a writer who quoted its equivalent from the Greek Old Testament.⁵⁴ Was the expression "coming out from among mankind," and its variants, Poe's own? Its origin is plainly revealed when it at last appears in a notice of a clergyman, "He has at last 'come out from among them.'"⁵⁵ Even the oft-recurring "under the sun" stands at length fully confessed as consciously biblical: "Oh, there is '*nothing* new under the sun,' and Solomon is right—for once."⁵⁶

Whether using words, phrases, or sentences from the sacred book, Poe did so to serve definite literary ends. In certain essays, reviews, and notes his biblical material was used as interesting information.⁵⁷ In many passages discussing solemn and dignified subjects the style and words of the Bible were adopted to impart the solemnity and dignity of that literature.⁵⁸

⁵³ IV. 240:14; XVI. 253:29; 255:20.

⁵⁴ XVI. 5:20.

⁵⁵ IV. 3:9; XV. 69:3.

⁵⁶ XVII. 333:26. In some other cases Poe, in repeating, expounded himself and revealed the source of his phrases: "Thy hyacinth hair" (VII. 46); "Her hair . . . in curls like those of the young hyacinth" (II. 111); "The luxuriant and naturally curling tresses, setting forth the full force of the Homeric epithet, 'hyacinthine'" (II. 250).

⁵⁷ See his *Palestine*, XIV. 1; Review of *Arabia Patrea*, X. 1; *Jerusalem*, II. 214, and numerous *Marginalia*.

⁵⁸ For example, *Silence*, *Shadow*, *Masque of the Red Death*. Such things cannot be written in English without use of a biblical style,

Closely akin to that use was his employment of Scripture as a source of beauty. A favorite dictum of Poe's, adopted from Lord Bacon, was, "There can be no exquisite beauty without some element of strangeness."⁵⁹ That element in literature, he knew, could be supplied, in no small degree, by quaintness. And quaintness could be imparted by the use of archaic words and unusual collocations. Hence his use of inflections, inversions, and words not belonging to the natural speech of his day. The Bible, above all other easily accessible books, is the great treasure-house of such quaintness. From the Bible he therefore drew, and where he followed other models he used forms that poetry and religion have kept in literary use long after their retirement from everyday usage.⁶⁰

The skillful use of quotations and allusions has always been recognized as a valuable accessory of composition. Poe was not much given to it, and scarcely at all for mere ornamentation, or appendage to his own style.⁶¹ He accomplished the same end, however, by using scriptural phraseology and bits of sentences in figurative senses. Thus he linked his own ideas with the immortal thoughts of the Bible by the power of association. Its charm and its force thus became, in some degree, his charm and his force.

⁵⁹ II. 250.

⁶⁰ Many inversions in the English Bible have been pronounced Germanisms due to Luther's influence upon Tyndale. See Marsh, *Criticism and Interpretation of the Bible*, 518; cf. Rosenau, *Hebraisms in the Authorized Version of the Bible*, 80, with a reference to Hofman, *Germanisms in the Authorized Version of the Bible*. As against this view see Eadie, *The English Bible*, Vol. I, pp. 143-146; cf. Slater, *Sources of Tyndale's Version of the Pentateuch*, 4, 52, 54.

⁶¹ His repeated use of certain foreign phrases and quotations was a partial exception.

There is one other purpose for which our author used Scripture. Those so far considered all partake of dignity and reverence, but the Bible has long been made to serve the ends of humor. To pervert its well-known words by putting them into all sorts of odd and funny situations has proved an irresistible temptation. The principle involved is easily understood. The mirth produced is akin to that called forth by seeing a very dignified and well-dressed person get a fall in the mud.⁶² This same element of incongruity makes verse serve the ends of humor. Ridiculous things expressed in forms generally reserved for the noble and the beautiful gain a twofold comicality. Hence a misapplied quotation, or a phrase incongruously placed, becomes a sort of elaborate pun whose effect is in proportion to the strength of its association with widely different ideas. Poe fully appreciated this, and enjoyed an example of a clever quotation misapplied:

The author of the *Journey into the Blue Distance* is giving an account of some young ladies, not very beautiful, whom he caught in *mediis rebus*, at their toilet. "They were curling their monstrous heads, as Shakespeare says of the waves in a storm."⁶³

Poe did not extensively use the Bible in that way. In two criticisms he secured some good effects by

⁶² "Dignity is all very well . . . but the being everlastingly on stilts is not only troublesome and awkward, but dangerous. He who falls *en homme ordinaire*—from the mere slipping of his feet—is usually an object of sympathy; but all men tumble now and then, and this tumbling from high sticks is sure to provoke laughter" (Poe, XVI. 15).

⁶³ *Marginalia*, XVI. 42.

mingling his gibes and satire with the narration of Scripture.⁶⁴ Anent the follies of a certain writer he cried, "Good Lord, deliver us."⁶⁵ He perverted the statement about the sin against the Holy Ghost.⁶⁶ A phenomenal family of cats were said to fulfill the scriptural injunction "to increase and multiply."⁶⁷ The humorous account of a man's wooing a widow was heightened by biblically flavored phraseology:

There was a rich widow disconsolate for the loss of her seventh spouse, and to her wounded spirit I offered the balm of my vows. She yielded a reluctant consent to my prayers. I knelt at her feet in gratitude and adoration.⁶⁸

So also was the ridiculous pursuit of a very old woman, mistaken for a young and beautiful one by a near-sighted youth. "On account of the crowd . . . not having been able to touch even the hem of her robe."⁶⁹ The sum of Poe's sins against the sacred, in such ways, was small, and the total effect in happy hits even smaller.⁷⁰

It remains to inquire into the sources of Poe's knowledge of the Bible as reflected in his writings. Much of it was an inheritance that any man in Christendom, and especially any user of English, finds

⁶⁴ Elizabeth Barrett's (Browning) *Drama of the Exile*, XII. 1-35; Headley's *Sacred Mountains*, XIII. 202-209.

⁶⁵ XII. 161:18. The writer's name was Lord.

⁶⁶ XVII. 204:23.

⁶⁷ IV. 133:16.

⁶⁸ *Angel of the Odd*, VI. 111.

⁶⁹ *Spectacles*, V. 187:22.

⁷⁰ Additional examples as the following: III. 253:14; 264:30; IV. 128:16; 215:8; 219:1; V. 222:9; VI. 2:13-31; 8:20; 23:6; 230:30.

ready to his hand. To have escaped the influence of the Bible on his vocabulary Poe must needs have gone out of his world. That at once accounts for the largest though least impressive part of his debt.⁷¹

To every man's legacy of words coined or modified by the Bible must be added the rich fund of proverbial sayings to which all English writers fall heir. Being an artist, Poe usually wrought such material into his sentences in modified form, or poured into their well worn molds thoughts of his own. His manner of using them is more interesting than their use, for he often betrays the fact that he knows they are biblicalisms. That shows personal scriptural knowledge, however superficial.⁷²

Another source of knowledge for Poe was the literature he read and reviewed all his life. His favorite "out-Herod Herod" is due to the New Testament, but it appears first in Shakespeare. Angels, seraphs, cherubs, demons, along with the appropriate environment of each, were bound to be familiar to a reader of Milton and Dante. He reviewed sermons, religious addresses, theological works, and all manner of writings that reflected the Bible. Such books as the *Drama of the Exile* and the *Sacred Mountains* would revive, if not create, knowledge of the sacred volume.⁷³

Beyond all such avenues of knowledge, however, must have lain others more immediate and personal. His saturation with biblical style proclaims this. It

⁷¹ Such items as are discussed above, pp. 131-136.

⁷² These sayings can be found plentifully scattered through the appended list; e.g., "He who runs may read"; "The scepter has departed."

⁷³ Also X. 1 and 81.

fell in his way to mention incidentally certain scriptural episodes. Though they were not among the most familiar, he showed an intimate acquaintance with them.⁷⁴ Apt quotations were ready at hand when he had occasion to use them. Some of them are fairly long and were given as verbatim quotations. Yet it is evident they were quoted from memory, for few of them show absolute fidelity to their source. A superficial criticism might regard that as proof that Poe was ignorant of the Bible. But the evidence proves the contrary. Wanting to use some text to embellish his page or add weight to his statements, a man with no Scripture really in mind would seek passages with the aid of a concordance and copy them out with care, thus reproducing them to the minutest point. Whereas a man with a real knowledge of the Book would simply recall his verses while writing and set them down from memory. He would thus inevitably vary slightly from his source, for few men quote with absolute verbal accuracy, and none at all with inerrant reproduction of unusual capitalizing and punctuation. Out of fourteen such quotations in Poe, all but two of the shortest vary from the Bible in punctuation, capitals, or words, or all three.⁷⁵

Such quotations, allusions, phrasings, and stylistic features as abound in Poe indicate considerable knowledge of the Bible. It seems ever to lie dormant in his brain, ready to be easily aroused to activity upon every

⁷⁴ For example, the story of Rizpah, IX. 289.

⁷⁵ II. 147:Motto; III. 264:30; VII. 26:Note 4; 32:Note 2; VIII. 13:20; 137:6; 268:24; 26; 27; XIII. 72:20; XIV. 55:24; 70:20; XVI. 10:22. 20:10.

favorable occasion. Its influence upon him can be no better expressed than in his own words explaining the rationale of literary resemblances due to the power of any noble writing over a poetic mind:

The poetic sentiment (even without reference to the poetic power) implies a peculiarly, perhaps abnormally keen appreciation of the beautiful, with a longing for its assimilation, or absorption, into poetic identity. What the poet intensely admires, becomes thus, in very fact, although only partially, a portion of his own intellect. It has a secondary origination within his own soul—an origination altogether apart, although springing from its primary origination from without. The poet is thus possessed by another's thought, and cannot be said to take of it, possession. But in either view he thoroughly feels it as his own—and this feeling is counteracted only by the sensible presence of its true, palpable origin in the volume from which he has derived it—an origin which, in the long lapse of years it is almost impossible not to forget—for in the meantime the thought itself is forgotten. But the frailest association will regenerate it—it springs up with all the vigor of a new birth.⁷⁶

Apart then from the three sources of biblical influence already noted, whence had Poe this knowledge? Too little information of his early life is available to admit of a detailed tracing of its instruction. The good Scotch folk who adopted him were religious enough to have him baptized,⁷⁷ but whether he was taught the Bible at home and in Sunday school has not been discovered. What is known is that his foster

⁷⁶ *The Longfellow War*, XII. 105, 106.

⁷⁷ *Biography*, I. 23.

parents, in spite of being Scotch, were affiliated with the Episcopal Church. The minister who baptized Poe, the Rev. John Buchanan, D.D., was rector of St. John's Church, Richmond, in whose churchyard Poe's young mother found a pauper's grave.⁷⁸ A few years later, when the Monumental Church arose on the ashes of the theater where Mrs. Poe had played, to commemorate the victims of the fire, the Allans had a pew there. From a very aged attendant of that church a statement was made some years ago that she had seen Poe, as a child, in the pew with the Allans.⁷⁹ Probably he thus became familiar with the service and its copious Scripture reading. At the age of six he was placed in an English private school, under the instruction of a clergyman, the Rev. Dr. Bransby, Manor House School, Stoke-Newington. How vividly his five or six years of life there impressed him is revealed in the autobiographic touches in *William Wilson*.⁸⁰ At the very least there must have been morning and evening religious exercises in such a school—most likely there was compulsory Bible study. There were also the regular Sunday services in the church presided over by Dr. Bransby.

Returning to Richmond the lad was kept at school

⁷⁸ The church immortalized by Patrick Henry's "Give me liberty, or give me death" speech in it.

⁷⁹ For this information I am indebted to Mr. Wm. G. Stanard, Secretary and Librarian, Virginia Historical Society, who knew the old lady. Anent remarks made above about the probable rigid Calvinism of Allan (see pp. 16, 17), it must be kept in mind that it then characterized the Episcopal, quite as much as the Presbyterian Church. It would quite certainly be the theology of any religious Scot of that day. Miss A. F. Poe of Baltimore writes me that the Poes originally in Ireland were Presbyterian.

⁸⁰ III. 301, 302; *Biography*, 17-19.

for six more years in two classical academies—first at Clarke's, then at Burke's.⁸¹ Again conjecture can hardly err in concluding that such private schools, conducted by Old World men, must have opened their daily exercises with prayers. During his two years in the regular army and his year at West Point he must have attended religious exercises regularly. Thus through the most formative years of his life the poetic, impressionable boy was in such contact with the Bible as would indelibly stamp it upon his memory.

In later life, whatever his neglect of public worship and personal religion, he did not lose his interest in the Bible. Nothing but biblical study could supply a man with the knowledge displayed in his *Tale of Jerusalem*, and his essay on *Palestine*. His reflection of all sorts of significant and curious things connected with the Bible constitutes one of the interesting phenomena of his mental life, as unfolded in his *Pinakidia* and *Marginalia*.

Hence there is no mystery about this man's familiarity with Scripture. He absorbed it from his environment; he met it in the literature he critically examined; he was taught it in childhood and youth; he studied it in mature years.

⁸¹ *Biography*, 19.

APPENDIX

POE'S BIBLICISMS

1. INTRODUCTION

In the following tables will be found set forth all the quotations, allusions, and reflections of style that repeated reading of Poe's works has enabled me to identify with the Bible. Also there are given lists of phrases that seem due to the influence of the Bible though not all verbally found therein, and word lists, both of scriptural names and things mentioned by Poe, and of biblical and Christian terms, no matter in what sense employed. It is appreciated that these latter lists, with the number of times each important word occurs, are rather suggestive of the folly of the rabbis who counted the number of verses in the Bible and recorded how many times each letter of the alphabet was used. But in carefully searching Poe's volumes for more important matters it required little labor to note the words as met, and, in the case of some, to indicate how many times they occurred. And after all, a perusal of the word lists may do more to prove the extent of Poe's dependence upon the Bible than the table of his more extended and conscious borrowings.

The method followed in collecting these quotations and words makes it quite certain that they are not absolutely exhaustive. Each writing was carefully read and everything thought pertinent was marked. Then each marked passage was re-examined and transcribed to a provisional list. Finally their pertinency was tested by the use of a concordance of the Bible, and the most apposite references selected to set after the Poe passages. All the writings were read through twice in marking the biblicisms and some of them were read many times while

studying them for other purposes. Yet to make the lists perfect by such a method would demand an infallible knowledge of the contents of the Bible, and an alert attention to Poe that would never get lost in the interest or dullness of his writings. It is hoped, however, that nothing of first importance has been omitted, and that whatever has escaped record would not require any serious modification of the views set forth in this volume, or of the impression made by an examination of the lists.

Since some of the passages set down only vaguely or remotely suggest the Bible references, they may seem far-fetched. But it has seemed best to record them, for with them before his eyes each reader can make his own decision.

2. QUOTATIONS, ALLUSIONS, REFLECTIONS

Poe ¹	(1) THE TALES	Bible
<i>MS. found in a Bottle.</i>		
II. 12:2.	which can enter into the heart of man to imagine.	1 Cor. 2:9.
13:31	the blackness of eternal night.	Jude 13.
<i>Berenice.</i>		
II. 16:5.	the rainbow . . . the covenant of peace.	Gen. 9:12.
18:10.	I call upon her name.	Psa. 99:6.
22:9.	of the earth, earthy.	1 Cor. 15:47.
23:18.	Would to God.	2 Cor. 11:1.
<i>Morella.</i>		
II. 28:25.	the most beautiful became the most hideous, as Hinnom became Ge-Henna.	2 Kg. 23:10. Matt. 5:22, R.V.m.
30:24.	I am dying, yet shall I live.	Jno. 11:25.
31:21.	the heaven of this pure affection became darkened.	Joel 2:31.
32:31.	a worm that would not die.	Mk. 9:44.

¹ References are to Harrison's *Virginia Edition*. Roman numeral = volume; figure before colon = page; figure after colon = line.

In counting lines, titles of books, articles and the like are ignored. Poe's capitalization, punctuation, etc., are often ignored in the quotations.

Poe		Bible
<i>Lionizing.</i>		
II. 35:19.	My son, . . . what is the chief end of your existence?	Shorter Catechism. ²
40:20.	As I live.	Ezek. 5:11.
41:24.	what is the chief end of my existence?	Shorter Catechism.
<i>Hans Pfaall.</i>		
II. 47:6.	God willing.	Jas. 4:15.
73:17.	the face of the earth.	Amos 5:8.
92:11.	the voice of a thousand thunders.	Rev. 10:3, 4.
<i>The Assignation.</i>		
II. 109:5.	in the cold valley and shadow.	Psa. 23:4.
111:15.	call upon her name.	Psa. 99:6.
<i>Bon-Bon.</i>		
II. 129:21.	the outward man.	2 Cor. 4:16.
137:27.	in the heavens above, or in the earth beneath, or in the waters under the earth.	Ex. 20:4.
139:3.	It's a work after my own heart.	1 Sam. 13:14.
143:18.	he must have more talents than one or two.	Matt. 25:15.
<i>Shadow.</i>		
II. 147:Motto.	Yea! though I walk through the valley of the <i>Shadow</i> : Psalm of David.	Psa. 23:4.
147:5.	be seen of men.	Matt. 6:5.
147:8.	graven with a stylus of iron.	Jer. 17:1.
147:12.	many prodigies and signs.	Lk. 21:11, 25.
<i>Loss of Breath.</i>		
II. 151:4.	Salmanezzer, as we have it in the holy writings, lay three years before Samaria; yet it fell.	2 Kgs. 17:3-6.
152:33.	on the face of the earth.	Dan. 8:5.
160:2.	in the twinkling of an eye.	1 Cor. 15:52.
165:29.	dost thou, whom for thine iniquities, it has pleased heaven to accurse.	Prov. 5:22.

² A few non-biblical phrases are included, from the *Catechism*, the *Prayer Book*, etc.

Poe		Bible
<i>King Pest.</i>		
II. 170:20.	the gift of deciphering.	1 Cor. 13:2.
180:22.	that unearthly sovereign whose reign is over us all, whose dominions are unlimited, and whose name is "Death."	Rom. 5:12; 6:9.
182:3.	in its nature Median, and not to be altered or recalled.	Dan. 6:8.
<i>Metzengerstein.</i>		
II. 187 ^f :28.	out-heroded Herod.	Matt. 2:16.
193:33.	in sickness or in health.	Prayer Book Marriage Ceremony.
<i>Duc De L'omelette.</i>		
II. 198:14.	I have sinned.	Job 7:20.
200:13.	the hyacinth and porphyry walls.	Rev. 21:18-21.
200:15.	the Duc's heart is fainting within him.	Gen. 45:26.
200:27.	the wailings and the howlings of the hopeless and the damned.	Rev. 14:10-11.
<i>Four Beasts in One.</i>		
II. 203:1.	looked upon as the Gog of the prophet Ezekiel.	Ezek. 38:1-18.
203:10.	his pollution of the Holy of Holies.	Heb. 9:3. ^a
206:10.	the darkness of Egypt in the time of her desolation.	Ex. 10:21.
209:11.	A thousand, a thousand, a thousand, We, with one warrior, have slain!	Deut. 32:30.
209:24.	lift up their eyes to the heavens.	Deut. 4:19.
212:13.	Look not behind thee.	Gen. 19:17.
213:4.	what a Babel of languages.	Gen. 11:9.
<i>Tale of Jerusalem.</i>		
II. 214:4.	the gate of Benjamin, which is in the city of David.	Jer. 38:7. Lk. 2:11.
214:6.	the camp of the uncircumcised.	1 Sam. 14:6.
214:10.	the lambs for the sacrifice.	Ex. 29:38, 39.

^a This familiar phrase is in the Douay, or Catholic, version.

Poe		Bible
215:1.	the worshippers of Baal.	2 Kgs. 10:19.
215:8.	lambs for the altar of the Lord.	1 Kgs. 18:30.
215:12.	the city of the Most High.	Psa. 46:4.
215:16.	Now, by the five corners of my beard . . . by the five corners of that beard which as a priest I am forbidden to shave!	Lev. 21:4, 5.
215:21.		
215:19.	a thorn and . . . a stumbling-block.	2 Cor. 12:7. 1 Cor. 1:23.
216:5.	hill of Zion.	Psa. 2:6.
216:18.	round about Jerusalem	Psa. 125:2.
216:25.	the uncircumcised are as the sands by the sea-shore—as the locusts in the wilderness.	1 Sam. 13:5. Ex. 10:14, 15.
216:27.	The valley of The King hath become the valley of Adommim. ⁴	2 Sam. 18:18. Josh. 15:7.
216:29.	thou canst not point me a Philistine—no not one—from Aleph to Tau . . . who seemeth any bigger than the letter Jod.	Psa. 119: Sub-titles. Matt. 5:18.
217:21.	sojourned among them who dabble with the Teraphim!	Judges 17:5.
217:22.	is it Nergal of whom the idolater speaketh?—or Ashimah?—or Nibhaz?—or Tartak?—or Adramalech?—or Anamalech?—or Succoth-Benith?—or Dagon?—or Belial?—or Baal-Perith?—or Baal-Peor?—or Baal-Zebub?	2 Kgs. 17:30, 31. Judges 16:23. 2 Sam. 16:7. Judges 8:33. Num. 25:3. Matt. 12:24.
217:31.	the holy things of the sanctuary.	Ezek. 45:3.
218:10.	no more shall we feast upon the fat of the land.	Gen. 45:18.

⁴ This is probably intended for *Adummim*. It is not easy to get any meaning out of it; but Poe seems to be making a play upon the names of these two valleys or *ghors* near Jerusalem. See Josephus, *Ant.*, VII. x. 3; Smith, *Historical Geog.*, pp. 264, 265.

Poe		Bible
218:11.	no longer shall our beards be odorous with frankincense.	Psa. 133:2.
218:12.	our loins girded with fine linen from the Temple.	Ex. 28:8. Job 12:18.
218:14.	Raca! swore Ben Levi—Raca!	Matt. 5:22.
218:22.	the Lord hath softened their hearts.	Job 23:16.
218:31.	Booshoh ⁵ he!—for shame! it is a ram from the thickets of Engedi, and as rugged as the valley of Jehosaphat!	Obad. 10. Song of Sol. 1:14. Joel 3:12.
219:1.	It is a firstling of the flock.	Gen. 4:4.
219:6.	It is a fatted calf from the pas- tures of Bashan.	Ezek. 39:18. Lk. 15:23.
219:8.	let us raise up our voices in a psalm!—let us give thanks on the shawm and on the psaltery—on the harp and on the huggab—on the cythern and on the sackbut!	Psa. 98:5. Psa. 98:7. Prayer Book Vs. Psa. 108:2. Psa. 150:4. ⁶ Dan. 3:7. ⁷ Dan. 3:5.
219:15.	Now El Emanu! . . . El Emanu! —God be with us! ⁸	Isa. 7:14.
<i>Silence.</i>		
II. 221:1.	cometh out from among them.	2 Cor. 6:17.
223:15.	the rain beat . . . and the floods of the river came down.	Matt. 7:25.
<i>Ligeia.</i>		
II. 249:8.	the wife of my bosom.	Deut. 28:54.
254:22.	wisdom too divinely precious not to be forbidden.	Gen. 3:5, 6.
254:26.	expectations take wings to them- selves and fly away.	Prov. 23:5.

⁵ Apparently Poe's transliteration of the Heb. בֹּשֶׁת = shame. The "he" is incomprehensible.

⁶ These are in the Hebrew, but not in the English Bible.

⁷ Ibid.

⁸ This piece is filled throughout with biblical phraseology, names, and allusions, so that almost every word of it might be quoted in this list. Names are listed below, pp. 198-200.

Poe		Bible
255:10.	death would have come without its terrors.	Psa. 55:4.
255:13.	wrestled with the Shadow.	Isa. 9:2.
261:21.	call aloud upon her name.	Psa. 99:6.
<i>A Blackwood Article.</i>		
II. 274:18.	a pupil after my own heart.	1 Sam. 13:14.
280:25.	cut him to the heart.	Acts 5:33.
<i>A Predicament.</i>		
II. 285:32.	Where then was my guardian angel?	Matt. 18:10.
<i>Various Readings.⁹</i>		
II. 320:19.	the terrors of the worm.	Job 21:26.
363:26.	the quick among the dead.	2 Tim. 4:1.
379:19.	Boanerges, the Son of Thunder.	Mk. 3:17.
<i>Gordon Pym.</i>		
III. 92:3.	the world of shadows.	Job 10:21.
101:17.	By the mercy of God (also 147:1).	Rom. 12:1.
205:3.	the blackness of darkness.	Jude 13.
242:15.	And the hue of the skin of the figure was of the perfect whiteness of the snow.	Rev. 1:14.
245:15.	to the region beyond.	2 Cor. 10:16.
<i>The Devil in the Belfry.</i>		
III. 253:15.	no good can come from over the hills.	Jno. 1:46.
253:17.	the spirit of prophecy.	Rev. 19:10.
<i>The Man that was Used Up.</i>		
III. 260:11.	under the sun.	Eccl. 1:3.
264:30.	man that is born of a woman hath but a short time to live; he cometh up and is cut down like a flower!	Job 14:1, 2.

⁹ These readings give variations used by Poe in different reprints of his works. They are appended in the Notes at the end of the volumes of Harrison's edition.

Poe
*Fall of the House
 of Usher.*

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|-------------|---------------------------------|---------------|
| III. 282:9. | the destroyer. | 1 Cor. 10:10. |
| 296:11. | Oh, whither shall I fly? | Psa. 139:7. |
| 297:16. | the voice of a thousand waters. | Rev. 1:15. |

William Wilson.

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| III. 299:17. | From me, in an instant, all virtue
dropped bodily as a mantle. | Psa. 109:29. |
| 299:23. | Death . . . and the shadow
which foreruns him. | Psa. 44:19. |
| 299:25. | passing through the dim valley. | Psa. 23:4. |
| 315:32. | out-heroded Herod. | Matt. 2:16. |
| 320:21. | humbled to the dust. | Job 42:6. |
| 321:27. | to the ends of the earth. | Deut. 33:17. |

Eiros and Charmion.

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|-----------|---|------------------------------|
| IV. 1:12. | the shadow. | Psa. 23:4. |
| 2:4. | the voice of many waters. | Rev. 1:15. |
| 3:13. | coming out from among mankind. | 2 Cor. 6:17. |
| 3:23. | those passages in the most holy
writings which speak of the
final destruction of all things
by fire. | 2 Pet. 3:10. |
| 5:11. | they panted for right-views.
They groaned for perfect knowl-
edge. | Psa. 42:1.
Rom. 8:22, 23. |
| 5:12. | Truth arose in the purity of her
strength and exceeding maj-
esty, and the wise bowed
down and adored. | Matt. 2:11. |
| 5:27. | That the final destruction of the
earth must be brought about
by the agency of fire. | 2 Pet. 3:10. |
| 5:33. | the popular prejudices and vulgar
errors in regard to pestilence
and wars. | Matt. 24:6, 7. |
| 8:3. | A combustion irresistible, all de-
vouring . . . the entire
fulfilment, in all their minute
and terrible details, of the | 2 Pet. 3:10. |

Poe		Bible
	fiery and horror-inspiring denunciations of the prophecies of the Holy Book.	
8:24.	let us bow down, Charmion, before the excessive majesty of the great God.	Psa. 95:6.
<i>Julius Rodman.</i>		
IV. 13:31.	that immense and often terrible wilderness.	Deut. 1:19.
21:2.	the regions beyond.	2 Cor. 10:16.
68:2.	It is human blood which thou hast shed.	Gen. 9:6.
76:12.	upon the face of the earth.	Gen. 1:29.
76:23.	a howling wilderness.	Deut. 32:10.
85:12.	we feasted and made merry, with very little care for the morrow.	Lk. 15:29. 1 Cor. 15:32.
<i>Mystification.</i>		
IV. 105:15.	Nothing was done beyond eating and drinking, and making merry.	1 Cor. 15:32.
108:28.	fulfil all the spirit if not the exact letter.	2 Cor. 3:6.
<i>The Business Man.</i>		
IV. 122:4.	attending strictly to its letter, and violating its spirit.	Rom. 7:6.
128:16.	blowing my own trumpet.	Matt. 6:2.
132:31.	I washed my hands of the matter.	Matt. 27:24.
133:16.	they fulfilled the Scriptural injunction at so marvellous a rate.	Gen. 9:1.
<i>The Man of the Crowd.</i>		
IV. 141:3.	I resolved to follow the stranger whithersoever he should go.	Lk. 9:57.
145:16.	wearied unto death.	{ Jer. 4:31. Jno. 11:4.
145:26.	one of the great mercies of God.	
		Rom. 12:1.
<i>Island of the Fay.</i>		
IV. 193:20.	fallen mortality.	Gen. 3:6.

Poe		Bible
	194:3. behold aright the glory of God.	Acts 7:55.
	194:30. in the eyes of the Almighty.	{ Gen. 6:8. Ruth 1:20.
	195:21. clod of the valley.	Job 21:33.
	198:16. rendering unto God.	Matt. 22:21.
<i>Monos and Una.</i>		
IV.	200:1. Born again. . . . born again.	Jno. 3:3.
	200:11. Life Eternal.	Jno. 17:3.
	200:12. Death . . . that word which of old was wont to bring terror to all hearts.	Job 33:7. Psa. 55:4.
	200:19. saying unto it "thus far, and no farther."	Job 38:11.
	201:13. passage through the dark Valley and Shadow.	Psa. 23:4.
	202:18. the mystic parable that tells of the tree of knowledge, and of its forbidden fruit, death pro- ducing.	Gen. 3:3-5.
	203:2. we had fallen upon the most evil of all our evil days.	Eccl. 12:1.
	203:28. we had worked out our own destruction.	Phil. 2:12.
	205:10. no regeneration save in death. . . . he must be "born again."	Matt. 19:28. Jno. 3:3.
	205:16. the Earth, having undergone that purification . . . should . . . be rendered at length a fit dwelling-place for man.	Rev. 21:1.
	205:23. there should be poison in knowl- edge no more.	Gen. 3:3, 5.
	205:27. the epoch of the fiery overthrow was not so near at hand.	Matt. 24:6.
	211:2. left me in blackness and corrup- tion, to my sad and solemn slumbers with the worm.	Job 22:11. Job 21:26.
	211:21. the Shadow.	Psa. 23:4.
	211:30. Dust had returned to dust.	Gen. 3:19.
	211:30. The worm had food no more.	Job 24:20.

Poe		Bible
<i>Never Bet the Devil.</i>		
IV. 214:31.	he who runs may read it.	Hab. 2:2.
216:7.	he went on increasing in iniquity.	Ezra 9:6.
219:1.	He wished none of my advice. He despised all my insinuations.	Prov. 1:30.
225:33.	a lesson to all riotous livers.	Lk. 15:13.
<i>Three Sundays in a Week.</i>		
IV. 229:22.	possessed with a spirit of tantalization.	Acts 16:16.
231:16.	It would have stirred the indignation of Job himself.	Job 2:10.
232:4.	The spirit . . . the letter.	Rom. 7:6.
<i>Eleonora.</i>		
IV. 236:12.	they learn something of the wisdom which is of good, and more of the mere knowledge which is of evil.	Gen. 2:17.
240:16.	the terrors of the grave.	Psa. 55:4.
241:12.	the watches of the night.	Psa. 63:6.
243:17.	at whose footstool I bowed down . . . in worship.	Psa. 99:5.
<i>Oval Portrait.</i>		
IV. 249:8.	crying with a loud voice.	Est. 4:1.
<i>Masque of the Red Death.</i>		Lk. 23:23.
IV. 255:30.	out-heroded Herod.	Matt. 2:16.
256:13.	His vesture was dabbled in blood.	Rev. 19:13.
258:6.	He had come like a thief in the night.	1 Thess. 5:1, 2.
<i>Various Readings.</i>		
IV. 313:36.	The lilies of the valley were not more fair.	Song of S. 2:1.
<i>Marie Roget.</i>		
V. 39:6.	through the spirit . . . if not precisely through its letter.	Rom. 7:6.
55:27.	flees as from the wrath to come.	1 Thess. 4:16.

Poe		Bible
<i>Pit and Pendulum.</i>		
V. 67:1.	sick unto death.	Isa. 38:1.
68:10.	the seven tall candles.	Rev. 1:13.
68:20.	what sweet rest there must be in the grave.	Job 21:32, 33.
68:26.	the blackness of darkness.	Jude 13.
72:19.	a death of more than customary bitterness.	1 Sam. 15:32.
75:28.	deep sleep fell upon me.	Job 4:13.
85:25.	came over my soul like balm.	Jer. 8:22.
86:9.	the King of Terrors.	Job 18:14.
<i>Tell-Tale Heart.</i>		
V. 88:5.	all things in the heavens and in the earth . . . many things in hell.	Phil. 2:10.
90:5.	thick darkness.	Job 38:9.
91:3.	Death . . . with his black shadow before him.	Job 34:22.
92:11.	The old man's hour had come.	Jno. 13:1.
<i>The Gold Bug.</i>		
V. 113:18.	do you know your right hand from your left?	Jonah 4:11.
<i>The Black Cat.</i>		
V. 146:14.	the spirit of Perverseness.	Isa. 19:14.
146:20.	Who has not, a hundred times, found himself committing a vile or silly action, for no other reason than because he knows he should not? Have we not a perpetual inclina- tion . . . to violate that which is Law merely because we understand it to be such?	Rom. 7:15.
151:18.	a man fashioned in the image of the High God.	Gen. 1:27.
155:11.	the wife of my bosom.	Deut. 13:6.
155:19.	a wailing shriek . . . such as might have arisen only out of hell, conjointly from the	Rev. 14:10, 11. Matt. 25:41.

Poe		Bible
	throats of the damned in their agony, and of the demons that exult in their damnation.	
<i>The Elk.</i>		
V. 161:10.	of ancient days—of the “good old days.”	Ecc1. 7:10.
<i>The Ragged Mountains.</i>		
V. 168:10.	at the sound of the trump of the Archangel.	1 Thess. 4:16.
<i>Spectacles.</i>		
V. 179:31.	If I live a thousand years.	Ecc1. 6:6.
187:22.	to touch even the hem of her robe.	Matt. 14:36.
<i>Diddling.</i>		
V. 210:1.	Since the world began.	Jno. 9:32.
211:10.	“Man was made to mourn.”	Job 5:7.
220:33.	There is really no end.	Ecc1. 4:8.
221:22.	exact the uttermost fraction of a farthing.	Matt. 5:26.
<i>Mesmeric Revelation.</i>		
V. 245:9.	You know that the beginning is God.	Gen. 1:1.
245:14.	Is not God spirit?	Jno. 4:24.
250:7.	There are two bodies—the rudimentary and the complete; corresponding with the two conditions of the worm and the butterfly.	1 Cor. 15:44.
254:18.	from out the region of the shadows.	Psa. 107:10.
<i>Premature Burial.</i>		
V. 256:18.	The silver cord was not forever loosed, nor the golden bowl irreparably broken.	Ecc1. 12:6.
263:26.	the Conqueror Worm.	Job 21:26.
267:24.	in their sad and solemn slumbers with the worm.	Isa. 14:11.

Poe		Bible
V. 270:24.	the Night that endureth for evermore.	Jude 13.
271:14.	the Comforter fled forever.	Jno. 14:26.
<i>Thou Art the Man.</i>		
V. 290:7.	the carnally minded.	Rom. 8:6, 7.
297:17.	his riotous mode of living.	Lk. 15:13.
303:13.	upon the face of the earth.	Gen. 1:29.
306:17.	"Thou art the man!"	2 Sam. 12:7.
306:26.	If I live a thousand years.	Eccl. 6:6.
<i>Thingum Bob.</i>		
VI. 6:19.	have cut them to the heart.	Acts 5:33.
8:20.	it was wormwood—it was gall.	Lam. 3:19.
18:34.	the yea-nay manner.	2 Cor. 1:18.
22:18.	from the face of the earth.	Jer. 28:16.
23:6.	that governor of yours is a millstone about your neck.	Matt. 18:6.
26:22.	the uttermost ends of the earth.	Zech. 9:10.
27:9.	through joy and through sorrow. . . . Through hunger and through thirst. . . . Through good report and through ill report.	2 Cor. 6:8-10.
<i>Tarr and Fether.</i>		
VI. 61:1.	There were meats enough to have feasted the Anakim.	Deut. 2:11.
62:31.	As I live.	Zeph. 2:9.
71:11.	I feel humbled to the dust.	Psa. 7:5.
<i>Scheherazade.</i>		
VI. 81:21.	being lineally descended from Eve, fell heir, perhaps, to the whole seven baskets of talk, which the latter lady, we all know, picked up from under the trees in the garden of Eden.	Gen. 3:2-6.
99:10.	commanded the lightning to come down to him out of heaven.	Lk. 9:54.
102:4.	reaped for him a most righteous reward.	Matt. 10:42. Psa. 58:11.

Poe		Bible
<i>Angel of the Odd.</i>		
VI. 112:12.	to any one under the sun.	Eccl. 1:3.
114:9.	give up the ghost.	Job 14:10.
<i>Words with a Mummy.</i>		
VI. 129:14.	upon the face of the earth (also 136:27).	Gen. 1:29.
133:12.	the positive miracles of the Theban <i>savans</i> , who created lice and a great many other similar things.	Ex. 8:16-18.
136:20.	They [the Egyptians] assembled their wise men.	Ex. 7:11.
<i>Power of Words.</i>		
VI. 140:18.	Do you mean to say that the Creator is not God? . . . In the beginning only, he created.	Gen. 1:1.
141:2.	the final overthrow of the earth.	Matt. 24:3.
141:8.	since the first word spoke into existence the first law.	Psa. 33:9.
<i>Imp of the Perverse.</i>		
VI. 147:3-30.	(Similar to V. 146:20. See above.)	Rom. 7:15.
<i>Valdemar.</i>		
VI. 164:3.	When he came to himself.	Lk. 15:17.
<i>A Cask of Amonillado.</i>		
VI. 171:7.	the foot crushes a serpent rampant whose fangs are imbedded in the heel.	Gen. 3:14.
<i>Domain of Arnheim.</i>		
VI. 184:16.	Admit the earthly immortality of man to have been the first intention.	Gen. 3:22.
193:19.	be of good cheer.	Matt. 9:2.

Poe		Bible
<i>Mellonta Tauta.</i>		
VI. 204:1.	out of the mouths of their sound- est reasoners it is easy to demonstrate the futility . . . of their axioms.	Matt. 21:16.
209:8.	upon the face of the earth.	Gen. 1:29.
<i>Hop-Frog.</i>		
VI. 217:1.	witticisms, at a moment's notice in consideration of the crumbs that fell from the royal table.	Lk. 16:21.
219:27.	to drink and . . . "to be merry."	Lk. 15:23.
<i>X-ing a Paragrab.</i>		
VI. 229:1.	As it is well known that the "wise men" came "from the East."	Matt. 2:1.
231:8.	there is neither beginning nor end to him.	Heb. 7:3.
<i>Landor's Cottage.</i>		
VI. 262:4.	No crystal could be clearer than its waters.	Rev. 22:1.
266:25.	a crystal spring.	Rev. 22:1.
(2) THE POEMS		
<i>Tamerlane.</i>		
VII. 1:3.	I will not madly deem that power Of Earth may shrive me of the sin.	Mk. 2:7.
8:16.	O, I defy thee, Hell, to show On beds of fire that burn below, An humbler heart—a deeper wo.	Lk. 16:23.
8:20.	I <i>know</i> —for Death who comes for me From regions of the blest afar, Where there is nothing to deceive, Hath left his iron gate ajar, And rays of truth you cannot see Are flashing thro' Eternity.	Job 38:17. 1 Cor. 13:12.

Poe		Bible
<i>Stanzas.</i>		
	17:9. Perhaps it may be that my mind is wrought To a fever by the moonbeam that hangs o'er.	Psa. 121:6.
<i>A Dream.</i>		
	19:1. In visions of the dark night.	Job 4:13.
	19:16. Truth's day-star.	2 Pet. 2:19.
<i>The Lake.</i>		
	21:15. A feeling not the jewelled mine Could teach or bribe me to define.	Job 28:1, 17.
<i>Al Aaraaf.</i>		
	26:9. To bear the Goddess' song, in odors, up to Heaven.	Rev. 5:8.
	26:n. 4. And golden vials full of odors, which are the prayers of the saints—Rev. St. John.	Rev. 5:8.
	26:19. By the comets who were cast From their pride, and from their throne.	Isa. 34:4.
	27:7. Have dreamed for thy Infinity A model of their own. (See footnotes.)	Psa. 50:21.
	27:9. Thy will is done, Oh, God!	Matt. 26:42.
	27:15. Ascend thy empire and so be A partner of thy throne.	Rev. 3:21.
	28:11. A sound of silence on the startled ear.	1 Kgs. 19:12. ¹⁰
	28:18. The eternal voice of God is pass- ing by.	1 Kgs. 19:13.

¹⁰ Literally "a sound of gentle stilness."

Poe		Bible
29:8.	Lest the stars totter in the guilt of man!	Matt. 24:29.
29:21.	With many a mutter'd "hope to be forgiven."	Lk. 6:37.
30:20.	But on the pillars Seraph eyes have seen The dimness of this world.	Isa. 6:2.
30:24.	And every sculptur'd cherub there- about That from his marble dwelling peerèd out.	1 Kgs. 7:29.
31:1.	the stilly, clear abyss Of beautiful Gomorrah! O, the wave Is now upon thee—but too late to save!	Gen. 19:24, 25.
31:10.	And sees the darkness coming as a cloud.	Joel 2:2.
32:16.	That keeps from the dreamer The moonbeam away.	Psa. 121:6.
32: n. 2.	In Scripture is this passage—"The sun shall not harm thee by day, nor the moon by night."	Psa. 121:6.
33:5.	your tresses Encumber'd with dew.	Song of Sol. 5:2.
38:20.	the world I left so late was into chaos hurl'd Sprang from her station, on the winds apart, And roll'd, a flame, the fiery Heaven athwart.	2 Pet. 3:10.

Poe		Bible
To —.	41:11. Of the truth that gold can never buy— Of the baubles that it may.	Job 28:12-19.
To the River—.	42:1. Fair river! in thy bright, clear flow Of crystal, wandering water.	Rev. 22:1.
City in the Sea.	50:8. Tempt the waters from their bed Along that wilderness of glass.	Rev. 4:6.
	50:25. Hell, rising from a thousand thrones, Shall do it reverence.	Ezek. 32:21. Isa. 14:9.
The Sleeper.	52:20. Soft may the worms around her creep!	Isa. 14:11.
Lenore.	53:1. Ah, broken is the golden bowl! the spirit flown forever!	Eccl. 12:6.
	53:13. <i>Peccavimus.</i> (See Latin Vulgate.)	Psa. 106:6.
	54:7. From Hell into a high estate far up within the Heaven— From grief and groan, to a golden throne, beside the King of Heaven.	Rev. 3:21. ¹¹
The Coliseum.	56:13. O spells more sure than e'er Judean king Taught in the gardens of Geth- semane.	Matt. 26:36.

¹¹ Cf. "Descended into Hell . . . ascended into Heaven" (*Apostles' Creed*).

Poe		Bible
<i>Politian.</i>		
61:23.	Drinking the cup of pleasure to the dregs.	Isa. 51:22.
63:19.	If there be balm For the wounded spirit in Gilead it is there!	Jer. 8:22.
63:22.	"dew sweeter far than that Which hangs like chains of pearl on Hermon Hill."	Psa. 133:3.
65:13.	Think of eternal things.	2 Cor. 4:18.
65:15.	I <i>cannot</i> pray!—My soul is at war with God!	Jas. 4:1, 3.
72:3.	Not on God's altar, in any time or clime Burned there a holier fire.	Ex. 40:10. Lev. 9:24.
72:26.	to scoff at this same glory And trample it under foot.	Matt. 7:6.
72:29.	That we go down unhonored and forgotten Into the dust.	Job 17:16. Gen. 3:19.
73:2.	And then perchance Arise together, Lalage, and roam The starry and quiet dwellings of the blest.	1 Thess. 4:16. Rev. 14:13.
75:9.	Prince of the Powers Of Darkness and the Tomb	Eph. 2:2; 6:12.
77:14.	we all do err at times.	Jas. 5:19.

Poe		Bible
<i>Haunted Palace.</i>		
84:1.	And all with pearl and ruby glowing Was the fair palace door.	Rev. 21:21.
<i>One in Paradise.</i>		
86:15.	The light of Life.	Jno. 8:12.
<i>Conqueror Worm.</i>		
87:21.	Through a circle that ever return- eth in To the self-same spot.	Eccl. 1:4-7.
88:15.	the play is the tragedy, Man, And its hero the Conqueror Worm.	Job 19:26.
<i>Dream-Land.</i>		
VII. 90:10.	White-robed forms of friends long given, In agony, to Earth—and Heaven.	Eccl. 12:7. Rev. 6:11.
90:12.	For the heart whose woes are legion.	Mk. 5:9.
90:14.	For the spirit that walks in shadow.	Job 10:21. Psa. 23:4.
90:23.	Behold it but through darkened glasses.	1 Cor. 13:12.
<i>The Raven.</i>		
99:5.	Is there—is there balm in Gilead?	Jer. 8:22.
<i>To M. L. S.</i>		
101:6.	For the resurrection of deep-buried faith.	Jno. 11:25.
101:10.	At thy soft murmured words, "Let there be light"	Gen. 1:3.

Poe		Bible
<i>Ulalume.</i>		
103:18.	These cheeks, where the worm never dies.	Isa. 66:24.
<i>To ———.</i>		
106:9.	the moon-lit "dew That hangs like chains of pearl on Hermon hill."	Psa. 133:3.
<i>For Annie.</i>		
112:13.	I have drank of a water That quenches all thirst.	Jno. 4:14.
<i>To My Mother.</i>		
116:7.	Death . . . In setting my Vir- ginia's spirit free.	Job 3:19.
<i>Eldorado.</i>		
123:15.	He met a pilgrim Shadow	Job 3:5.
<i>Various Readings.</i>		
135:12.	Of those, who hardly will con- ceive That any should become "great" born In their own sphere. (<i>Tamer- lane.</i>)	Mk. 6:2-4.
179:25.	Lady, awake! lady, awake! For the holy Jesus' sake! (<i>The Sleeper.</i>)	2 Cor. 4:5.
<i>The Mammoth Squash.¹²</i>		
236:3.	Since the time of Cain and Abel Never such a vegetable.	Gen. 4:1, 2.

¹² This and the three poems following are almost certainly not Poe's. See VII. 225-256.

Poe		Bible
<i>Fire Legend.</i>		
241:10.	Leap the high priests of my altar.	1 Kgs. 18:26.
242:2.	And I slumbered like an infant "in the cradle of the deep."	Psa. 4:8. Hymn.
243:1.	Pointing, as with spectral finger, To a Bible . . .	1 Pet. 1:5.
243:3.	And I bowed and said, "All power is of God—Of God alone!"	Psa. 62:11.
<i>The Skeleton Hand.</i>		
VII. 254:3.	And God's own bow came in the clouds, And looked out gloriously.	Gen. 9:13.
254:7.	And now God's chariots—the clouds Came rolling down with might.	Psa. 104:3.
<i>The Magician.</i>		
256:13.	A night and a day of the sea he drank.	2 Cor. 11:25.
256:17.	The spirit has spread his wings— And comes on the sea with a rush of wrath, As a war horse when he springs.	Job 39:19-25.
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(3) CRITICISMS		
VIII. xiii:8. ¹³	I would, however, prefer justice to compliment, and the good name of the Magazine to any personal consideration.	Prov. 22:1.
xiv:22.	in more than four times four hundred.	Matt. 18:22.

¹³ Titles of the books reviewed are omitted. Transition from book to book is marked by double space.

Poe		Bible
VIII. 7:20.	not having the fear of the critic before his eyes.	Rom. 3:18.
10:6.	the besetting sin of the volume.	Heb. 12:1.
13:20.	He would not steal, not he, from any but "the poor man, who had nothing save one little ewe lamb, that lay in his bosom, and was unto him as a daughter."	2 Sam. 12:3.
14:26.	to form her son to walk in his father's steps.	Rom. 4:12.
14:30.	Her praise is found in the happiness of her husband, and in the virtues and honors of her son.	Prov. 31:23, 28.
19:12.	This work comes to us as the har-binger of glad tidings.	Rom. 10:15.
21:14.	by them must she be judged.	Matt. 12:37.
34:15.	we feel like the war horse viewing a distant combat, "who smell-eth the battle afar off, the voice of the captains, and the shouting."	Job 39:25.
49:3.	not having, we think, before its eyes the fear of flat and positive contradictions.	Rom. 3:18.
49:30.	any region under the sun.	Eccl. 9:6.
57:16.	throws herself <i>sans ceremonie</i> into his arms, and meets—tell it not in Gath!—with a flat and positive refusal.	2 Sam. 1:20.
58:13.	Clairmont is the origin of all evil—we do not mean to say that he is precisely the devil.	1 Jno. 3:8.

Poe		Bible
VIII. 64:19.	in words which one who runs may read.	Hab. 2:2.
75:25.	the very soul . . . stirred up within him, as at the sound of a trumpet.	Jer. 4:19.
96:24.	a meek and trusting spirit bowed down to the dust.	Psa. 146:8. Psa. 44:25.
97:27.	who fills him up, with a vengeance, the full measure of his deserts.	Matt. 23:32.
105:8.	he was a man after our own heart.	Acts 13:22.
111:16.	from Dan to Beersheba.	1 Sam. 3:20.
124:17.	convicted of that sin which in poetry is not to be forgiven.	Matt. 12:31.
126:32.	The faults . . . are but dust in the balance.	Isa. 40:15.
127:29.	that man of God.	1 Chron. 23:14.
136:28.	The mind which could conceive the subject of this poem [the <i>Great Refiner</i>], and find poetic appropriateness in a forced analogy between a refiner of silver and the Great Father of all things occupied in the mysteries of redeeming Grace, we cannot believe a mind adapted to the loftier breathings of the lyre. . . . It is possible that Miss Gould has been led astray . . . by the scriptural expression, "He shall sit as a refiner and purifier of silver."	Mal. 3:3.

Poe		Bible
VIII. 148:15.	every fashionable novel since the flood.	Gen. 10:1.
151:14.	seasons his language.	Col. 4:6.
177:8.	it is to her capacity a sealed book.	Rev. 5:1-3.
177:13.	of him who is a God of flowers, as well as of mightier things.	Matt. 6:28-30.
185:1.	since the flood.	Gen. 10:1.
212:28.	a double portion of praise.	2 Kgs. 2:9.
215:33.	we must seek . . . we shall most assuredly find.	Lk. 11:9.
230:11.	crawl around the altar of Mammon.	Matt. 6:24.
266:16.	every son of Adam is to become holy "even as God is holy."	Gen. 5:3. 1 Pet. 1:16.
267:10.	that dispensation which, in the end of all things, is to wrap our earth in flames.	2 Pet. 3:10.
268:4.	when every man worships God after his own manner.	Psa. 45:11.
268:24.	The kingdoms of this world are to become the kingdoms of God and his Christ.	Rev. 11:15.
268:26.	Sell what you have and give to the poor.	Matt. 19:21.
268:27.	let all things be in common.	Acts 2:44.
271:4.	they are, like ourselves, the sons of Adam, and must therefore, have like passions.	Jas. 5:17.
272:20.	the feeble lamp of life. (Cf. Heber's hymn.)	Prov. 13:9.
273:32.	he who sees the heart—did he see dissimulation?	Jer. 20:12.

Poe		Bible
VIII. 305:11.	I will roar, whether, worm! thou tellest me or not.	Job. 25:6.
311:12.	death . . . his terrors . . . the Destroyer (304:19).	Ex. 12:23.
IX. 3:21.	all the toad eaters since the flood.	Gen. 10:1.
20:5.	not having before his eyes the horrors of arrestation.	Psa. 36:1.
43:4.	since the world began.	Jno. 9:32.
63:11.	find . . . favor in his eyes.	Deut. 24:1.
88:25.	Who can say . . . of our republic that it shall not stretch its dominion from sea to sea.	Zech. 9:10.
88:30.	signs of the times.	Matt. 16:3.
89:33.	we reaped where we had never sown.	Jno. 4:37, 38.
92:4.	are wont to look through a veil of exceedingly troublesome obscurity.	2 Cor. 3:13, 14.
97:32.	without a jot of imagination.	Matt. 5:18.
123:18.	There is always something new under the sun . . . in spite of a thousand dogmas to the contrary.	Eccl. 1:9.
144:26.	no labor of love.	Heb. 6:10.
223:7.	it would be unjust . . . to destroy the innocent with the guilty.	Gen. 18:23.
289:7.	<i>Rizpah</i> is a scriptural theme from 2 Samuel. The subject, we think, derives no additional interest from its poetical dress.	2 Sam. 21:8-11.

Poe		Bible
X. 6:9.	"The whole earth shall rejoice, and Egypt shall not be forever base. ¹⁴ The Lord shall smite Egypt; he shall smite and heal it; and they shall return to the Lord, and he shall be entreated of them. In that day shall Isaac be the third with Egypt and with Assyria, even a blessing in the midst of the land" (Isa. xix, 19-25).	Isa. 19:22, 24.
6:26.	"to strengthen themselves in the strength of Pharaoh, and trust in the shadow of Egypt."	Isa. 30:2.
10:23.	that he who runs might read.	Hab. 2:2.
11:8.	the darkness of the veil shall be uplifted.	2 Cor. 3:15, 16.
12:7.	(Quotes almost verbatim the verses indicated.)	Isa. 34:5, 10-17.
13:12.	(Quotes almost verbatim the verse indicated.)	Ezek. 35:7.
18:5.	"current" as an epithet of money, in Genesis xxiii. 16. ¹⁵	Gen. 23:16.
18:29.	Compare Zach. vii. 14 and ix. 8.	Zech. 7:14; 9:8.
18:31.	something analogous . . . in Acts ix. 28. (Here he quotes the verse in Greek and English.)	Acts 9:28.

¹⁴ In this review of Stephen's *Arabia Petraea* Poe had opportunity to display considerable biblical lore and took advantage of it. The technical parts of it were gathered from various sources for the occasion; but Poe knew where to look. This passage he copied from Keith, *On the Prophecies*, p. 340, n., and mistook the first sentence for Bible.

¹⁵ For Poe's discussion of the literal meaning of the Hebrew of Isa. 34:10-17, and Ezekiel 35:7, see below, pp. 205-208.

Poe		Bible
X. 22:21.	The passage [of the Red Sea] . . . by means of a strong wind blowing. ¹⁶	Ex. 14:21.
30:6.	thrown aside the besetting sin of his earlier days—the sin of affectation.	Heb. 12:1.
42:12.	a conception of the earth, earthy.	1 Cor. 15:47.
72:6.	a poet of high genius had at length arisen among us.	Deut. 13:1.
82:1.	willing to think that the prophe- cies [of final destruction] here referred to have any fur- ther allusion than to the orb of the earth.	2 Pet. 3:10.
83:4.	(Here are repeated all the details of his discussion of Isa. xxxiv. 10, <i>et al.</i> , as noted above under X. 12:7—18:31.)	
92:1.	intervals of her grief were but dust in the balance of her glory.	Isa. 40:15.
101:26.	she has spangled beforetime her starry crown.	Rev. 12:1.
104:7.	the heart of the authoress, like that of Rachel, will not be comforted.	Matt. 2:18.
104:8.	the arrow has entered deep into her soul.	Job 6:4.
110:12.	bombast and clap-trap is the Alpha and Omega.	Rev. 1:8.

¹⁶ The nature of the work reviewed involved Poe in a host of references to biblical places, etc.

Poe		Bible
X. 116:20.	every second novel since the flood.	Gen. 10:1.
125:30.	till romance writing shall be no more.	Rev. 10:6. ¹⁷
131:23.	A "still small voice" has whispered.	1 Kgs. 19:12.
131:26.	talking in parables.	Matt. 13:35.
169:6.	condemning Mr. P. by the words of his own mouth.	Lk. 19:22.
179:21.	(Here are again repeated the chief details of his discussion of Isa. xxxiv. 10, <i>et al.</i> , as noted above under X. 12:7—18:31.)	
182:21.	something new under the sun.	Eccl. 1:9.
189:1.	laid . . . to the charge of the author.	Acts 7:60.
190:8.	upon the face of the earth.	Gen. 1:29.
190:8.	Our fine writers are legion.	Mk. 5:9.
199:23.	he who runs may read.	Hab. 2:2.
209:22.	any purpose under the sun.	Eccl. 1:3.
XI. 2:9.	Unmindful of the spirit of the axiom that "a prophet has no honor in his own land."	Jno. 4:44.
2:15.	A foreign subject . . . was a weight more than enough to drag down into the very depths of critical damnation.	Matt. 18:6.
12:32.	his works . . . are professedly to be understood by the few, and it is the many who stand in need of salvation.	Matt. 7:13, 14.

¹⁷ The Geneva Version of 1660 has "till time shall be no more." For a discussion of this passage see above, pp. 137, 138,

Poe		Bible
XI. 23:12.	the quantity of water which occasioned the flood.	Gen. 7:20.
25:13.	would scarcely have feasted the Anakim.	Dent. 1:28.
32:31.	deplore the glory that departs or is departing.	1 Sam. 4:21.
36:5.	It is like nothing under the sun.	EccI. 1:14.
38:4.	to convey either the letter or the spirit.	2 Cor. 3:6.
42:9.	the former being the scape-goat and drudge.	Lev. 16:10.
71:30.	There is still a thirst unquenchable which to allay he has shown us no crystal springs. This burning thirst belongs to the immortal essence of man's nature.	Rev. 22:17. Psa. 143:6.
72:16.	the spirit of our assertion must be more heeded than the letter.	Rom. 7:6.
75:6.	a harp may strike notes not unfamiliar to the angels.	Rev. 14:2.
76:4.	"After many days."	EccI. 11:1.
77:21.	the spirit of legitimate poesy is aggrieved.	Eph. 4:30.
92:12.	"two or three assembled together."	Matt. 18:20.
95:32.	as ancient as the hills.	Prov. 8:25.
97:24.	Not the least repulsive manifestation of this leprosy [vulgarism of thought].	Lev. 13:8.
107:12.	the dropping of the water upon the rock.	Job 14:19.
107:19.	the sin of extreme length is even more unpardonable.	Matt. 12:31.

Poe		Bible
XI. 112:18.	Not only is all done that should be done, . . . there is nothing done which should not be.	Prayer Book. Litany.
115:24.	neither beginning nor end.	Heb. 7:3.
116:14.	the powers of the air.	Eph. 2:2.
122:22.	the man who sets up to be the high priest of the synagogue.	Neb. 3:1. Acts 18:8.
127:17.	Time, not fire, is the trier of verse.	1 Pet. 1:7.
129:29.	At length the miserable fool [Tennyson's St. Simon Stylites] with no rebuke for the craven thought that God is moved by penances like these instead of active efforts to promote His cause and human happiness.	Mic. 6:6-8.
151:28.	Of the two classes of sins . . . the former class are . . . the more unpardonable.	Matt. 12:31.
171:24.	Of . . . the silliness of the volume, there is no end.	Eccl. 12:12.
175:20.	there is no help under the sun.	Eccl. 2:11.
235:20.	We . . . shall hereafter eschew everything that bears Rufus Wilmot Griswold's name as strongly as . . . the Jew the unmentionable flesh.	Isa. 65:4. Lev. 11:7.
242:34.	he will sink into oblivion . . . or if he is spoken of hereafter, he will be quoted as the unfaithful servant who abused his trust.	Lk. 19:20.

Poe		Bible
XI. 244:18.	nor ever will the welfare of his race be less precious in his eyes.	1 Sam. 26:21.
258:11.	under the sun.	Ecc1. 1:3.
271:18.	For this assertion there are tens of thousands who will condemn us as heretical, but there are a "chosen few" who will feel, in their inmost souls, the simple truth of the assertion.	Matt. 20:16.
XII. 1:12.	and this, the Salic law is an evil.	Ecc1. 2:21.
2:12.	the critic's determination to find nothing barren from Beer-sheba to Dan.	1 Chron. 21:2.
4:32.	a fog of rhapsody about Transfiguration, and the Seed, and Bruising the Heel.	Matt. 17:2. Gen. 3:15.
5:5.	any purpose under the sun.	Ecc1. 2:11.
7:10.	a personage so well accustomed to fire and brimstone and all that, as we have very good reason to believe Lucifer was.	Rev. 19:20. Isa. 14:12.
7:12.	We cannot help objecting, too, to the innumerable angels, as a force altogether disproportionate to the enemy to be kept out; either the self-moving sword itself, or the angel Gabriel alone, or five or six of the innumerable angels, would have sufficed to keep the devil (or was it Adam) outside the gate.	Heb. 12:22. Gen. 3:24.
8:2.	could it have been explained . . . why it was that a snake quoted Aristotle's ethics, and behaved otherwise pretty much as he pleased.	Gen. 3:1-5.

Poe		Bible
XII. 32:21.	his own soul was a law in itself.	Rom. 2:14.
55:5.	we say in our hearts.	Psa. 74:8.
56:13.	since the flood.	Gen. 10:1.
57:2.	he thieves at night—in the dark.	1 Thess. 5:2.
74:25, 33.	the spirit of prophecy.	Rev. 19:10.
84:5.	bids him come out from among the general corruption.	2 Cor. 6:17.
106:9.	the frailest association will regen- erate it—it springs up with all the vigor of a new birth.	Matt. 19:28. Jno. 3:3.
127:11.	will, in the end, work out its own glorious recompense.	Phil. 2:12.
128:6.	The drama will be all in all.	1 Cor. 15:28.
161:18.	from any farther specimens of your stupidity, good Lord deliver us [to a poet named Lord].	Prayer Book. Litany.
167:10.	this last sin, is, in poetry, never to be forgiven.	Matt. 12:31.
185:21.	this is an evil.	Eccl. 2:21.
186:16.	stir the soul as the sound of a trumpet.	Jer. 4:19.
XIII. 6:17.	were delivered up to the enemy bound hand and foot.	Matt. 22:13.
7:28.	delivered the first edition with all its imperfections on its head.	1 Kgs. 2:44. Lev. 16:21.
27:1.	His bad points are legion.	Mk. 5:9.
31:14.	The sceptre is departed.	Gen. 49:10.
44:12.	the tender mercies of.	Prov. 12:10.
51:19.	far older than the hills.	Prov. 8:25.
70:16.	since the flood.	Gen. 10:1.

Poe		Bible
XIII. 71:29.	he who runs may read.	Hab. 2:2.
72:20.	"I have none other God than thee."	Deut. 5:7.
86:33.	cover a multitude of greater defects.	Jas. 5:20.
112:4.	that infidelity which is at once her glory and her shame.	Psa. 4:2.
112:10.	An old adage avows that "there is a time for all things."	Eccl. 3:1.
128:20.	works . . . its own remedy.	Phil. 2:12.
129:20.	the outward visible signs of con- servatism.	Prayer Book; Catechisms.
144:6.	upon the Christian principle of give and take.	Matt. 7:12.
151:30.	any epic under the sun.	Eccl. 1:3.
152:10.	There must be the dropping of the water upon the rocks.	Job. 14:19.
152:18.	extreme length . . . the one un- pardonable sin.	Matt. 12:31.
152:29.	to the end of time. (Cf. X. 125:30.)	Rev. 10:6.
155:15.	come out from the Old Manse.	2 Cor. 6:17.
170:18.	on the face of the earth (also 171:7).	Deut. 7:6.
192:17.	we behold uprising the leaven of the Muse.	Matt. 16:6.
196:17.	following in his footsteps.	1 Pet. 2:21.
204:14.	To hear him talk, anybody would suppose that he had been at the laying of the corner stone of Solomon's Temple — to say nothing of being born and brought up in the ark with Noah, and hail fellow- well-met with every one of the beasts that went into it.	1 Chron. 6:10. Gen. 7:1, 7, 9.

Poe		Bible
XIII. 204:24.	He explains . . . what Noah said, and thought, while the ark was building, and what the people . . . said about his undertaking such a work; and how the beasts, birds, and fishes looked, as they came in arm in arm; and what the dove did, and what the raven did not.	1 Pet. 3:20. 2 Pet. 2:5. Gen. 7:9, 15. Gen. 8:7, 8.
205:29.	require . . . information about Moses and Aaron at the hands of.	Ezek. 33:8.
225:3.	she has given merely an earnest of her powers.	Eph. 1:14.
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(4) ESSAYS AND MISCELLANIES		
<i>Pinakadia.</i>		
XIV. 43:23.	our Savior bearing the entire cross.	Jno. 19:17.
43:26.	called in the Gospel of St. John, "the brook of cedars."	Jno. 18:1.
44:10.	The tale . . . that man at first was male and female, and that Jupiter cleft them asunder . . . seems only a corruption of the account in Genesis of Eve's being made from Adam's rib.	Gen. 2:21, 22.
50:8.	an ancient picture of Adam with the Latin inscription, " <i>Adam divinitus edoctus, primus scientiarum et literarum inventor.</i> "	Gen. 2:19, 20.
50:11.	The word translated "slanderers" in I Timothy iii. 2, and that translated "false accusers" in	1 Tim. 3:11. Tit. 2:3.

Poe		Bible
	Titus ii. 3, are "female devils" in the original Greek of the New Testament.	
XIV. 50:17.	The translators of the Old Testament have used the word Eternity but once.	Isa. 57:15.
51:12.	the year of Christ's crucifixion . . . is mentioned a total eclipse of the sun at noon. "Either," says Dionysius, "the author of nature suffers, or he sympathizes with some who do."	Matt. 27:45.
52:9.	The book of Jasher is mentioned in Joshua x. 13 and 2 Samuel i. 18.	Josh. 10:13. 2 Sam. 1:18.
55:16.	Attrogs, a fruit of Palestine, is supposed to have been "the forbidden."	Gen. 2:17.
55:23.	The standard of Judas Maccabaeus displayed the words " <i>Mi camoca baelim Jehovah</i> "—Who is like unto thee, O Lord, among the Gods?	1 Mac. 2:66. Ex. 15:11.
55:30.	St. Paul and others supposed man to be compounded of body, soul, and spirit.	1 Thess. 5:23.
59:10.	a French divine, to prove that young persons sometimes die before old ones, cited the text, " <i>Praecucurrit citius Petro Johannes et venit primus ad monumentum.</i> "	Jno. 20:4.
64:16.	The heathen poets are mentioned three times in the New Testament. Aratus in the seventeenth chapter of Acts, Menander in the fifteenth chapter of I Corinthians, also Epimenides.	Acts 17:28. 1 Cor. 15:33. Tit. 1:12.

Poe		Bible
XIV. 65:11.	The proverb, "Evil communications corrupt good manners," which is found in Corinthians, is a quotation, intended as such, from Euripides. ¹⁸	1 Cor. 15:33.
67:1.	At the bottom of an obelisk which Pius VI was erecting at great expense . . . while the people were suffering for bread were found written these words, <i>Signore, di a questa pietra che divenga pane</i> —Lord, command that these stones be made bread.	Matt. 4:3.
70:20.	In Judges is this expression, "And he smote them hip and thigh with a great slaughter." The phrase "to smite hip and thigh" arises from these words.	Judges 15:8.
71:25.	A part of the 137th Psalm runs thus: "If I forget thee, O Jerusalem, may my right hand forget her cunning, and may my tongue cleave to the roof of my mouth." ¹⁹	Psa. 137:5, 6.
<i>Philosophy of Furniture.</i>		Dan. 6:8.
XIV. 104:1.	are here Median laws.	

¹⁸ This is incorrect, but was so printed by Poe (see *Southern Literary Messenger*, Vol. II, p. 580, 1836). This illustrates the mechanical way in which Poe copied such notes from various sources, for he gave the item correctly in the other paragraph of the same page of the *Messenger*, as copied above (64:16). None of his statements on such matters should be accepted without verification, for many were palpably erroneous then, and advances in knowledge have since disproved others.

¹⁹ Poe then quotes the verse in a quaint metrical paraphrase. Elsewhere he quotes similar paraphrases of Psa. 52:7 and 125:1; also Acts 1:1. See XIV. 66, 67, 71, 72.

Poe		Bible
104:11.	the wicked invention of a race of time-servers and money-lovers —children of Baal and worshippers of Mammon.	1 Tim. 6:10. 1 Kgs. 16:31. Matt. 6:24.
104:30.	a weak invention of the enemy.	Matt. 13:39.
<i>Secret Writing.</i>		
XIV. 147:31.	one of many systems tried . . . and found wanting.	Dan. 5:27.
<i>Magazine Prison House.</i>		
XIV. 160:8.	even in the thankless field of letters the laborer is worthy of his hire.	Lk. 10:7.
161:29.	the illiberality lies at the door of the demagogue-ridden public, who suffer their anointed. . .	Gen. 4:7. Psa. 105:15.
<i>Street Paving.</i>		
XIV. 169:6.	has the experiment been fairly tried and found wanting?	Dan. 5:27.
<i>Fifty Suggestions.</i>		
XIV. 171:1.	As far as I can understand the "loving our enemies" it implies the hating our friends.	Matt. 5:44.
<i>A Chapter of Suggestions.</i>		
XIV. 187:26.	he perceives the faint perfumes and hears the melodies of a happier world.	Rev. 5:8. Rev. 21:1-4.
<i>Rationale of Verse.</i>		
XIV. 217:4.	occupied in incessant tumbling into ditches, for the excellent reason that their leaders have so tumbled before.	Matt. 15:14.
217:16.	the manufacture of darkness out of sunshine.	Isa. 5:20.
221:3.	under the sun.	Ecc1. 1:3.
<i>Poetic Principle.</i>		
XIV. 272:1.	under the sun there neither exists nor can exist.	Ecc1. 3:16.

Poe		Bible
273:27.	(See XI. 71:30.)	Rev. 22:1, 7. Psa. 143:6.
275:2.	(See XI. 75:6.)	Rev. 14:2.
282:9.	the all in all of the divine passion of love.	1 Cor. 15:28.
289:20.	No poet is so little of the earth, earthy.	1 Cor. 15:47.
(5) LITERATI AND AUTOGRAPHY		
<i>Literati.</i>		
XV. 6:24.	any theological disquisition under the sun.	Ecc1. 4:7.
20:28.	to out-herod Herod (also 264:2).	Matt. 2:16.
54:9.	on the face of the earth.	Gen. 6:1.
58:25.	entitled at least to its first fruits.	Ex. 23:16.
69:3.	he has at last "come out from among them."	2 Cor. 6:17.
73:22.	giving honor only where honor was due.	Rom. 13:7.
75:7.	on the whole face of the earth.	Lk. 21:35.
79:6.	any kind of vulgarity under the sun.	Ecc1. 5:13.
98:34.	of any country under the sun.	Ecc1. 8:9.
104:11.	we behold uprising the leaven of the unrighteousness of the muse.	Matt. 16:6.
121:28.	that dreary region of outer dark- ness.	Matt. 8:12.
<i>Autography.</i>		
XV. 183:13.	He is no respecter of persons.	Col. 3:25.
209:13.	an earnest of what we shall do.	Eph. 1:14.
239:8.	in our own bodily presence.	2 Cor. 10:10.
275:8.	at once her glory and her shame.	Psa. 4:2.

Poe	(6) MARGINALIA AND EUREKA	Bible
<i>Marginalia.</i>		
XVI. 4:6.	where even faith would not remove mountains.	1 Cor. 13:2.
5:20.	I once sat face to face with him,— or, rather, <i>πρόσωπον κατὰ πρόσωπον</i> , as the Septuagint have it.	Deut. 5:4.
8:4.	Magdalen Asylums . . . absurd, and worse. We have no reason to believe that Mary Magdalen ever sinned as supposed, or that she is the person alluded to in the seventh chapter of Luke.	Lk. 7:37, 38. Lk. 8:2.
10:22.	This is mere "pride and arrogance, and the evil way, and the froward mouth."	Prov. 8:13.
20:13.	"whoso findeth a wife findeth a good thing."	Prov. 18:22.
29:12.	a thing of the earth, earthy.	1 Cor. 15:47.
35:21.	in his brief account of Creation Moses employs <i>Bara Elohim</i> . . . in Deuteronomy, for example, he employs the singular, <i>Eloah</i> .	Gen. 1:1-31. Deut. 1:1-46.
45:11.	but dust in the balance.	Isa. 40:15.
48:1.	fires himself had sought and obtained from the Heavens.	1 Kgs. 18:36, 38.
61:9.	As for his road, were it . . . as broad as that "which leadeth to destruction."	Matt. 7:13.
63:18.	(See X. 12:7—18:31.)	Isa. 34:10.
78:27.	in worldly goods.	Prayer Book. Marriage Ceremony
79:25.	on the face of the earth.	Gen. 6:1.
79:27.	Trampling under foot.	Matt. 7:6.
82:10.	It is but a sign of the times.	Matt. 16:3.
82:14.	the peace-makers of the intellect.	Matt. 5:9.

Poe		Bible
XVI. 93:22.	cant about the "mortification of the flesh."	Rom. 8:13.
95:27.	the spirit if not the letter.	Rom. 2:29.
98:5.	under the sun.	Eccl. 1:3.
99:8.	In the hand of the true artist the theme or work is but a mass of clay, of which anything, within the compass of the mass and quality of the clay, may be fashioned at will.	Jer. 18:6.
108:1.	seldom . . . to the letter, but generally to the spirit.	2 Cor. 3:6.
109:29.	stir the soul as the sound of a trumpet.	Jer. 4:19.
111:29.	of the Median laws of form and quantity.	Dan. 6:8.
115:26.	the masses are unleavened.	1 Cor. 5:7.
116:13.	on the face of the earth.	Gen. 6:1.
116:34.	under the sun.	Eccl. 1:3.
129:28.	carry themselves on their own heads, in hand baskets, from Beersheba to Dan.	1 Ch. 21:2.
130:24.	may be read as we run.	Hab. 2:2.
137:23.	of the earth, earthy.	1 Cor. 15:47.
148:28.	his own soul was Law in itself.	Rom. 2:14.
153:3.	according to the letter of the law.	Rom. 2:27.
162:15.	What the Scriptures mean by the "leaven of unrighteousness" is the leaven by which men rise.	1 Cor. 5:8.
167:5.	the grim legion of sepulchral terrors.	Mk. 5:2, 9.
<i>Eureka.</i>		
XVI. 183:12.	"rise again to Life Everlasting."	Jno. 5:24.
189:21.	a Median law.	Dan. 6:8.
191:20.	on the face of the earth.	Gen. 6:1.
207:5.	"without form and void."	Gen. 1:2.
237:22.	"In the beginning."	Gen. 1:1.
255:20.	by "the finger of God." (See 253:29.)	Lk. 11:20.

Poe		Bible
265:29.	rendering unto Caesar no more than the things that are Caesar's.	Matt. 22:21.
298:25.	a greater than Mädlar.	Matt. 12:6.
307:5.	seeks and finds.	Lk. 11:9.
309:22.	that God would remain all in all (also 311:9; 336:16).	1 Cor. 15:28.
339:30.	shall in the lonesome latter days melt all the elements and dissipate the solid foundations out as a scroll.	2 Pet. 3:10. Rev. 6:14.
(7) LETTERS		
To W. E. Burton. I. 164.8 ²⁰	As I live.	Rom. 14:11.
To J. R. Lowell. I. 200:16.	the mutability and evanescence of temporal things.	2 Cor. 4:18.
To B——, ²¹ VII. xxxvi.:12.	a few gifted individuals who kneel around the summit, beholding, face to face, the master spirit who stands upon the pinnacle.	Matt. 17:1, 2.
xxxviii.:22.	(See XI. 12:32.)	Matt. 7:13, 14.
xxxix.:16.	Witness the principles of our divine faith—that moral mechanism by which the simplicity of a child may overbalance the wisdom of a man.	Lk. 10:21.
To P. P. Cooke. XVII. 52:9.	I regard his best word as but dust in the balance when weighed with . . . your own.	Isa. 40:15.

²⁰ This and the next, printed in the *Biography* of Harrison's ed.

²¹ This printed as an introduction to the *Poems*.

Poe		Bible
<i>To the Public.</i>		
XVII. 60:9.	fulfil them in the best spirit and to the very letter.	Rom. 7:6.
<i>To J. E. Snodgrass.</i>		
77:1.	a good outward appearance.	1 Sam. 16:7.
<i>To Longfellow.</i>		
86:15.	the signs of the times (also 89:6).	Matt. 16:3.
<i>To F. W. Thomas.</i>		
204:23.	dunning is his one sin . . . I do think it is the unpardonable sin against the Holy Ghost spoken of in the Scriptures.	Matt. 12:31.
<i>To T. D. English.</i>		
247:22.	The sin . . . is, I fear, justly to be laid to my charge.	Acts 7:60.
248:28.	that any such individual had ever been born of woman.	Job 15:14.
<i>To —.</i>		
270:23.	in spirit but not in letter.	Rom. 2:29.
<i>To —.</i>		
289:24.	out-herod Herod.	Matt. 2:16.
<i>To Mrs. Richmond.</i>		
313:9.	Death . . . the shadow which went before him.	Job 10:21.
<i>To F. W. Thomas.</i>		
332:33.	the East—which is by no means the East out of which came the wise men mentioned in Scripture!	Matt. 2:1.
333:26.	oh, there is "nothing new under the sun," and Solomon is right—for once.	Eccl. 1:9.
334:7.	No yea-nay journal ever succeeded (also 334:9).	2 Cor. 1:18.
<i>To N. P. Willis.</i>		
351:17.	a "good word in season."	Prov. 15:23.
<i>To —.</i>		
360:25.	on the face of the Earth.	Gen. 6:1.

Poe		Bible
361:32.	the day of judgment (also 361:34).	Matt. 10:15.
To Mrs. Whitman. ²²		
12:4.	of Heaven, heavenly.	1 Cor. 15:47.
13:18.	the great Giver of all Good.	Jas. 1:17.
13:20.	forever in the Heavens.	2 Cor. 5:1.
29:2.	a gulf, alas! . . . rendered forever impassable.	Lk. 16:26.
36:7.	an agony known only to my God and to myself—seems to have passed my soul through fire and purified it.	Job 23:10.
43:2.	one of the signs of the times.	Matt. 16:3.
44:8.	she will return good for evil.	Matt. 5:44.

(8) ADDED CRITICISMS²³

	Bible
BURTON'S MAGAZINE, 1839, 1840.	
Morris, <i>National Melodies of America</i> . of the earth, earthy.	1 Cor. 15:47.
Grant, <i>Sketches of London</i> . Under the inspiration of Mammon.	Matt. 6:24.
Cooper, <i>History of the Navy</i> . a convenient season.	Acts 24:25.
Brougham, <i>Historical Sketches</i> . upon the face of the earth. an outward and visible spirit.	Gen. 6:1.
Howitt, <i>Birds and Flowers</i> . promptings of the spirit.	Prayer Book. Catechism.
Marryatt, <i>Diary in America</i> . filthy lucre.	Rom. 8:14.
<i>The Christian Keepsake</i> for 1840.	1 Tim. 3:8.
Gen'l Washington's . . . prayer . . . to the God of Battles.	Psa. 24:8.

²² All references are to Harrison, *Last Letters of Edgar Allan Poe to Sarah Helen Whitman*, Putnam's Sons, 1909.

²³ The writings of Poe from which these references have been extracted are not found in any edition of his works. Prof. R. A. Stewart, Ph.D., collected them from publications in which they originally appeared, and kindly let me examine his Mss.

	Bible
GRAHAM'S MAGAZINE, 1841.	
James, <i>Ancient Regime</i> .	
gave up the ghost.	Gen. 25:8.
under the sun.	Eccl. 1:3.
Morris, <i>American Melodies</i> .	
the second is like unto it.	Matt. 22:39.
Carleton, —————	
those Pharisaical literary creeds.	Lk. 18:11.
Roosevelt, <i>Science of Government</i> .	
should be damned himself.	2 Thess. 2:12.
Dana, <i>Seaman's Friend</i> .	
Ever since men went down to the sea in ships.	Psa. 107:23.
the spirit . . . the letter.	Rom. 2:29.
DEMOCRATIC REVIEW, 1846.	
<i>Marginalia</i> .	
sins of youth.	Psa. 25:7.
to the end of time. (See X. 125:30.)	Rev. 10:6.

3. HEBRAIC PHRASES²⁴

bed of death, II. 257:32; 264:31; IV. 241:7.	cluster of clusters, XVI. 275:12, <i>et al.</i>
bed of ebony, II. 264:31.	daughter of earth, IV. 240:27.
bed of suffering, II. 262:5.	daughters of heaven, II. 30:21.
brothers of Jessie, VIII. 67:4.	days of a dog, II. 162:15.
buttons of metal, V. 118:33.	day of days, II. 30:19.
canoe of ivory, VI. 193:11.	door of brass, II. 148:9.
carpets of gold, II. 123:29.	door or iron, III. 289:12.
chain of gold, II. 259:32.	ear-ring of topaz, IV. 157:16.
charm of charms, VI. 189:5; XIII. 18:29; 125:12.	eye of fire, V. 155:31.
chest of wood, V. 119:13.	eyes of Annie, VI. 269:14.
child of sin, VII. 52:32.	eyes of Ligeia, II. 251:5.
clasps of steel, II. 134:27.	face to face, II. 12:20; VII. 226:21; XIII. 126:13; XVI. 135:17.
clock of ebony, IV. 252:33.	finger of death, IV. 240:14.
cloth of gold, II. 260:20.	fire of fire, VII. 1:7.
club of wood, IV. 164:26.	

²⁴ For a discussion of these see above, pp. 138-140. The figures following are to Poe—volume, page, line.

floor of silver, III. 295:17.
 gates of iron, IV. 250:21.
 globe of glass, II. 55:20.
 globe of globes, XVI. 308:22,
 et al.
 heart of hearts, VI. 269:5; VII.
 69:7; 73:9; XIII. 160:8;
 218:12.
 heritage of men, VII. 39:19.
 husband of Beulah, XI. 209:5.
 kegs of copper, V. 232:1.
 knell of death, III. 229:26.
 law of laws, XVI. 311:16.
 length of years, II. 253:11.
 miracle of miracles, XII. 153:12.
 mirror of ebony, II. 150:8.
 moccasin of Wormley, IV.
 100:15.
 model of models, X. 37:20.
 mystery of mysteries, VII. 14:10;

VIII. 152:18; XI. 83:19.
 ring of iron, V. 119:9, 22.
 rod of brass, V. 78:28.
 roof of his Excellency, VII.
 69:17.
 shadow of shadows, XVI.
 88:32.
 shekles of silver, II. 216:33.
 shield of brass, III. 295:16.
 size of life, XIII. 186:19; XIV.
 8:28; 31:20.
 sons of earth, II. 30:21.
 table of ebony, II. 148:29.
 trash of trash, VI. 6:7; VII.
 110:5.
 village of her nativity, V.
 258:24.
 voyages of length, V. 231:15.
 walls of iron, V. 80:20.

SCRIPTURE PHRASES²⁵

and lo! II. 149:20; 198:1;
 Lk. 2:9.
 came to pass, VI. 73:6; Lk.
 2:15.
 chapter and verse, XVI. 46:22.
 forever and forever, XII. 44:6;
 Neh. 9:5.
 in his own closet, V. 213:11;
 Matt. 6:6.
 I verily believe, II. 54:33;
 Judges 15:2.

sick, even unto death, VII.
 68:9; Isa. 38:1.
 throwing . . . in my teeth, VII.
 64:10; Matt. 27:44.
 worthless . . . and fantastic alto-
 gether, VI. 205:3; 249:10;
 Psa. 19:9.
 You have said, IV. 201:20;
 Matt. 26:64.

²⁵ Probably due to biblical influence. The list might be greatly extended; that of the Hebraic phrases, while not exhaustive, is nearly so.

4. SCRIPTURE PROPER NAMES²⁶

Aaron C	Baalzebub T C
Abel-Phitim T	Babel T
<i>Abraham</i> C	Babylon P E
<i>Absolom</i> T C	Bartimeus C
Achitophel C	Bashan T
Acra E	Beersheba C E
Acts E	Belial T
Adam T C E M	Benjamin T E
Adommim T	<i>Beulah</i> C
Adonai T	Boanerges
Adonai-Bezek T	Buzi Ben Levi T
Adramalech T	Caesarea E
Ahasuerus C	Cain T
Akaba C	<i>Caleb</i> C
Almighty T C E	Calvary C E
Ammonites T C	Carmel C E
Anakim T C	Chaldaeans T P C
Anamalek T	Christ T ² C ² E ⁴ M ¹
<i>Andrew</i> T	Corinthians E
<i>Ann</i> C	Creator T C E M
Antidiluvians C E	Cyrus T
Antioch T	Dagon T
Arabia C	Damascus T C
Ararat C	Dan C E
Asher C	<i>Daniel</i> P C
Ashima T	David T E
Assyria T	Dead Sea P C E
Astarte T P	Deuteronomy M
Astoreth T	Devil T ²⁵ P ⁴ C ²⁴ E ¹⁶ M ⁵ L ⁸
Azrael T	Diana of Ephesus T M
Baal T E	Eden (and Aiden) T ⁷ P ³ C ²
Baal-peor T	Edom C M
Baal-perith T	Egypt T C

²⁶ Bible names not referring to Bible characters are in *italics*. Poe's spelling is followed. The letters placed after words indicate the class of writings where employed: T = Tales; P = Poems; C = Criticisms; E = Essays and Miscellanies; M = Marginalia and Eureka; L = Letters. In the case of words frequently used a superior figure indicates the number of times noted: Paradise T¹² P⁴ C⁵ L¹. Some significant words occurring but few times are also thus indicated.

El Emanu T	Jehosaphat T E
<i>Elizabeth</i> T C	Jehovah T E M
Eloah	Jeremiah T E
Elohim T	Jericho C E
Engedi E	Jeroboam E
Eve T C M	Jerusalem T C E
Ezekiel T C	Jesus P ¹ (omitted later) E ¹
<i>Festus</i> C	Jew T C E M
Gabriel C	Jezreel C
Galilee C E	Job T
Gath C E	Joel C
Gaza C	John T C E L
Gehenna T	<i>Jonas</i> T
Genesis C E	Jonathan C
Gennesareth C E	Jordan C E
Gentiles T E	Joseph C
Gethsemane P	Joshua E
Gilead P	Judah E
God T ¹⁵⁵ P ²⁷ C ⁷² E ¹⁹ M ⁶⁸ L ⁸⁴	Judea P C E
Gog T	Judith E
Gomorrah P E	Judges E
Hades T	Kedron E
Heaven T ²⁹ P ³⁰ C ¹⁶ E ³ M ⁵ L ³⁰	King's Valley T
Hebrew(s) T C E	Lamentations E
Hebron T C	Lebanon C E
Hell T ¹¹ P ⁷ C ⁸ M ⁶	Lord T ⁵ C ³ E ³ M ¹
Hermon P	Lucifer C M
Herod T C E M L	Luke M
Herodias C	Maccabee(s) C E
Hinom T	Magi T
Holofernes M	Mammon C E
Holy Ghost L	Manassah E
Holy Land P C E	<i>Mary</i> T C
Horeb C E	Mary Magdelene C M
Isaiah C	Mary (Virgin) P
Israel(ite) T E	Merom E
Issachar T	Michael C
<i>Jacob</i> C	Moab C
<i>James</i> C	Moses T C E
Jebusites E	Most High T

Mt. Hor C	Samaria T C E
Mt. Moriah T C E	Samson C
Mt. Sier C	Satan C E
Mt. Sinai C	Saul C
Mt. Sion C	Scribe C M
Nazareth C	Scythian T
Nergal T	Siddim T C
Nibhaz T	Sidon C
Nimrod T	Simeon T C
Nineveh T	Sodom P E
Noah C	Solomon T P E M L
Olivet C E	Song of Solomon E
Omri E	Succoth Benith T
Palestine C E	Sychem C
Paradise T ¹² P ⁴ C ⁵ E ¹ M ¹ L ¹	Syria T E
Patriarchs C	Tabor C
Paul C E	Tartak T
Peter T C E	Teraphim T
Pharisee T	Thammuz T
<i>Philip C</i>	<i>Thomas T C</i>
Philistine T E	Tiberias C E
Phoenicia E	Timothy E
Pisgah C	Titus E
Proverbs T C	Tyre C
Psalms T E	Zachariah T C
Queen of Sheba E	Zeboim P
Red Sea C	Zebulon E
Rizpah C	Zion T
Sabbath T P	Zoar P
Salmenezer T	

5. BIBLICAL AND RELIGIOUS WORDS²⁷

abbey T C	angel T ⁴⁸ P ³⁰ C ¹⁵ E ³ M ⁷ L ³
abbot E	antediluvians C
adore P	anthem P
alms C	anthropomorphists C
altar T ⁵ P ¹ C ³ E ³	apocryphal T
amen T	Arianism C
anathema C E	assoil T

²⁷ For explanation of abbreviations see above, p. 198, n. Many words are used figuratively, or in nonbiblical senses.

atheist C	convert T C
atonement C M	covenant C
attributes T C	creation E M
baptism T C	creed C M L
behemoth T C	cross P E
beloved T ¹⁵ P ³ C ¹⁰ E ² M ¹ L ³	crucifix T P C
Bible (Scripture, etc.) T ¹⁸ P ¹ C ³⁰	damn T ⁵² P ¹ C ¹² E ⁵ M ⁵ L ³
E ⁵ L ²	deacon C
bigot T C M L	dean M
bishop T ⁹ C ¹⁰ E ³ M ⁴ L ¹	death's white horse C
blaspheme T C M	deluge C
brethren T C L	demon T ³⁰ P ³ E ¹ M ¹ L ¹
brotherly love C	desecrate C
cant T ⁴ C ²⁶ E ⁵ M ⁵ L ¹	devotee C
cardinal C ⁷	disciple C E M
carnal T ¹ C ¹	dissenter C
catechism T C	divine T ²³ P ⁵ C ²⁰ E ¹⁴ M ⁴⁰ L ⁸
cathedral T C M	doctrine T P C E
catholic T C	dogma T C E M
celestial P C	dooms-day T
censer T P	Easter C
chapel C	ecclesiastic T C
chaplain C	episcopal C
charity T ⁹ C ¹² E ⁴ M ³ L ³	err T ⁷ P ³ C ¹⁷ E ⁵ M ³ L ³
cherub T C	Essenes C
christened T ²	eternal T ²³ C ¹¹ M ⁵ L ¹
christendom T ³ C ⁶ E ³	eternity P ¹² E ⁵
Christian T ³ C ²² E ⁶ L ³	everlasting T ¹² C ³ M ¹ L ¹
Christmas T ³ C ³ L ¹	evil T ⁴⁰ P ⁷ C ²⁸ E ¹¹ M ¹⁰ L ⁹
church T ¹⁰ P ¹ C ⁴⁵ E ³ M ¹	evil-eye T P C E
circumcision T	exhort T
clergy (man) T ¹ C ¹⁰	Exile, the C
clerical T	Exodus, the C
cloister C	expiate C M
communion T P C E	fanatic C
conscience T ¹⁵ P ² C ²¹ E ⁷ M ³ L ⁴	faith T ²⁵ P ⁶ C ⁴⁰ E ⁵ M ¹² L ⁹
consecrate T C	Father=God T
consubstantiation T	Father=priest P C
convent C	fore-knowledge C
conventicle C	forever and forever C

free-will C
 future-state M
 glory T³⁰ P¹⁷ C⁴³ E⁹ M⁵ L⁹
 Godhead T C M
 gospel T¹
 grace T³⁶ P⁴ C⁹⁰ E⁹⁶ M⁹ L³
 hallelujah C
 hallow P
 heathen T P C E
 hereafter, the C L
 heresy T P C E
 holy T¹⁵ P¹⁸ C⁹ E¹ L⁴
 Holy Evangelists P¹
 Holy Writ C¹
 homily C
 homoiousious T
 homooousious T
 hymn P
 hypocrit T C M
 idol P C E M L
 idolater T
 immortal T¹⁹ P⁴ C³⁶ E⁹ M⁵ L¹
 incarnation T⁵ C³ E¹ L¹
 incense T P C
 infallible T C
 infidel T C
 iniquity C
 inspire T¹⁶ C³³ E⁵ M⁹ L¹
 intercession C
 Jesuit E M
 justification C E
 Kabbala T E M
 Koran P M
 laity C
 latitudinarian C
 layman M
 leviathan C
 Lord's Supper T¹ C¹
 Madona T¹
 Manichians E

martyr T C E L
 mercy T¹⁸ P¹ C⁹ M⁹
 metempsychosis C E
 Methodist T C
 Millenium C M
 minister P C
 miracle T³⁶ P³ C¹⁸ E¹ M⁵ L¹
 missionary T C
 monastery C M
 monk T P C
 mortal T⁹⁷ P⁶ C¹⁰ E¹ M⁷
 Mother of God P¹
 New Testament E³
 next world, the E
 nun C
 offering T P C
 Old Testament E⁹
 omnipresence T
 omnipotence T M
 omniscience M
 orthodox T C
 pagan C E
 parable T³ C¹
 parson C³
 pastor T¹
 pastoral C
 penance C⁶ M¹
 Pentateuch T¹ C⁹
 pew T²
 pious T⁹ P¹ C⁶ E⁴ M⁴
 Pope C³ E³
 pray(er) T²¹ P¹⁰ C⁹ E³ L⁹
 preach M L
 preacher T³ C⁷ E¹
 predestine T C
 prelate C³
 Presbyterian C
 priest T³ P¹ C⁷ E² M¹ L¹
 prodigal T
 profane T C

prophecy T ¹⁷ E ¹ M ⁵ L ³	sanctuary T ¹ C ²
prophet C ⁵⁰ E ³	Saviour C ¹ E ²
prophetic P ⁵	scape-goat C ¹
propitiate C	sceptic T ⁶ C ⁴ M ¹
Protestant T C	sect T C E L
providence T ⁴ C ⁷	secular T
pulpit T ³ E ¹ M ¹	see M
purgatory T ¹ E ¹ M ¹	seer C ³
Puritan P ¹ C ¹ E ¹ M ¹	septuagint E ¹ M ¹
Puseyism T	seraph T ⁴ P ¹¹ C ¹ M ³
Quaker (Friends) C ⁴	sermon T ³ C ² E ¹ M ³ L ³
rabbi C	service (church) T ¹ C ¹
rant T C E M L	sexton C ¹
recant C	shrine T ¹ P ³ C ²
redeem T ⁴ C ¹⁹ E ⁵ L ¹	shrive P ¹
Redeemer C ¹ E ¹	sin T ⁸ P ³ C ³⁸ M ⁴ L ⁴
redemption P ¹	spirit T ¹¹⁴ P ⁴¹ C ²⁰⁴ E ⁴⁹ M ⁴⁶ L ²⁸
regenerate T ⁴ C ³ M ¹	supererogation T ⁴ C ¹⁷ E ⁶ M ³ L ¹
religion T ³ C ¹⁷ E ⁵ M ⁸ L ¹	superstition T ⁴ C ⁵ E ⁵
repent T ¹ P ³ C ⁶	symbol P ¹
reprobate C	synagogue C ¹
requiem P	Swedenborgian E ³
resurrection T P E	tabernacle T
reveal T	talent T ¹⁴ P ¹ C ⁸⁶ E ³⁷ M ¹³ L ⁹
revelation T ¹ C ⁴ E ¹ M ¹	temple T ¹⁰ C ⁸ E ⁴ M ³
revere(nce) T ⁵ P ¹ C ²² E ¹² M ⁸ L ³	tempt T ⁷ P ⁶ C ¹³ E ³ M ¹ L ⁴
revival C	theology T ⁶ C ⁴ E ⁷ M ³ L ⁶
righteous T C E M	tithes C
rite P C	transmigration C
ritual T P	Unitarian C
Romanism E	Vatican P E
sacrament C ²	Vicar C
sacred T ³ P ⁷ C ¹⁸ E ² M ¹ L ⁴	Virgin T ¹ E ¹
sacrifice T ¹⁸ C ³⁰ E ⁵ L ³	wicked C M
sacrilege C	worldly T ¹⁰ C ¹³ E ¹ M ³ L ⁷
saint T ⁴⁰ P ³ C ⁵ E ⁵ M ⁴ L ³	worship T ³ P ⁴ C ¹¹ E ⁶ M ⁹ L ³
salvation T ⁴ C ⁴ L ¹	

²⁸ Numerous other words used in the Bible and religious literature might have been included, but were omitted because they are commonly employed in other senses; e.g., confess, forgive, praise, soul.

6. ENGLISH BIBLE WORDS AND PHRASES²⁹

Bedlam T II. 258:31; E XIV. 87:7; M XVI. 239:2.
 Bedlam, Tom O'—C X. 40:3.
 Bedlamite T VI. 7:12; C IX. 67:9; M XVI. 195:18.
 Bedlamizing, Tom O'—M XVI. 100:30.
 bond-maiden C¹
 busy-body T³ C¹ E²
 cock-crowing T
 eventide E
 exceeding T¹¹ C⁴ E¹. See IV. 241:1; cf. Gen. 15:1, 12.
 firmament T⁶ P¹ C¹ M⁷
 gainsay T³ C⁴ E³
 goodly T⁶ P³ C¹ E²
 handiwork T³
 handmaiden T¹ C³
 Jeremiad T¹
 lazar-house C XI. 97:27.
 lazaroni E
 luke-warm T¹ C³ L¹ Rev. 3:16.
 on the morrow T¹⁸ P⁴
 prison-house T³ E¹ Judges 16:21.
 publican T¹
 raiment P¹
 teeth on edge T V. 80:29.
 verily T P

7. POE'S REFERENCES TO CHRIST

before the coming of Christ, II. 203:8. T
 the year of our Lord, II. 205:5. T
 Judæan king . . . in the gardens of Gethsemane, VII. 56:13. P
 For the holy Jesus' sake, VII. 179:26. P
 those who come to us in the name of our common Redeemer, VIII.
 270:9. C
 year of our Lord, XI. 54:17. C
 when the Saviour is made to say, XII. 22:24. C
 the birth, sufferings, and death of our Redeemer, XIV. 1:3. E

²⁹ For a discussion of these words see pp. 132–137 fl. above. The notation is the same as in the preceding lists, in a few cases reference is given to the volume, page, and line where the word is used.

the religions of Moses, Jesus and Mahomet, XIV. 42:13. E
our Savior XIV. 43:24.

the Savior, XIV. 50:5. E

the year of Christ's crucifixion, XIV. 51:12. E

before Christ (six times, in dates), XIV. 51:26. E

the Savior and Socrates, XIV. 56:5. E

a head of Moses or Christ, XIV. 70:3. E

the religion of Christ, XVI. 169:16. M

IN QUOTATIONS BY POE

"*de Carne Christi*. . . . *Mortuus est Dei Filius*"—II. 21:2. T

"Jesus of Nazareth," VIII. 131:27. C

"Ulysses is Christ," VIII. 164:16. C

"the kingdoms of God and his Christ," VIII. 268:25. C

rededicated his volume "*a Jesus Christ*," XIV. 60:26. E

8. POE'S HEBREW

Numerous passages in Poe express or imply some knowledge of Hebrew. Detailed references to volume, page, and line are the following:

II. 216:27, 30; 217:15; 218:26, 28, 31; 219:10, 15, 18.

VI. 132:10. VIII. 64:5.

X. 17:27 to 18:21; 83:21 to 84:22; 180:6 to 181:6.

XIV. 3:13, 31; 42:23; 44:1; 49:28; 50:15; 53:26; 54:19;
55:23; 70:9, 20; 71:4, 9, 15; 210:33; 224:28.

XVI. 20:10; 35:21; 47:17; 63:18; 87:6.

With the exception of the single passage given three times in the *Criticisms* of Vol. X. and repeated in the *Marginalia*, Vol. XVI. 65, most of the items are of a kind to be easily culled from biblical commentaries, encyclopædias, and the like. They are nearly all mere scraps of knowledge given in *Pinakidia* and *Marginalia*. It is not now worth while to point out their many errors, typographical and otherwise. For their day they generally passed for correct information, and show Poe's interest, and his appreciation of public interest, in biblical matters.

The other passage, four times published in different connections, gave the Hebrew original of Isa. XXXIV. 10 and Ezek. XXXV. 7, the first time in Hebrew characters, and the other three times in typographically varying and mangled transliteration. With their

literal translation and commentary they might have served as proof that Poe had a working knowledge of Hebrew, had he not preserved a letter among his papers whose publication after his death showed that Professor Chas. Anthon had furnished the information. That revelation led the late Professor Harrison to condemn Poe for the unacknowledged use he made of Anthon's letter: "The scrap of Hebrew learning in his notice of Stephens' *Arabia Petraea*, which was due to the assisting pen of Professor Charles Anthon. Poe was immensely proud of this 'red rag' of learning, and waved it repeatedly in the *Marginalia* and elsewhere, bringing his reputation for erudition thereby perilously near charlatanry." (*Introduction, Criticism*, X. vii, viii.)

This is not altogether fair or accurate. Poe used the item once in *Marginalia* with no undue pretense. In the three *Criticisms* where he introduced it, once it was very pertinent, once it was not quite so, and once it was needlessly dragged in. However, that seems due more to a hard-driven reviewer's effort to say something interesting about a current book than to a literary man's desire to win credit for learning he did not possess. Poe did not acknowledge his debt to Anthon, but that is not without parallel even in more recent and exacting times, and Professor Harrison gave a corrected transliteration of Poe's Hebrew (XVI. 64. 65). and signed it "Ed.", although his co-editor, Professor R. A. Stewart, informed me that the correction was made by a professor of Hebrew in a theological seminary upon just such a request for aid as Poe had made to Anthon. Furthermore, Poe was not entirely dependent upon Anthon. He evidently knew that the verses in question admitted of such translation as he sought from Anthon. And when he got it he was able to give the Hebrew quite without aid from his correspondent. As Harrison published the Anthon letter it has the Hebrew printed above the transliteration (*Letters* XVII. 42, 43). Noticing that the Hebrew thus given was without the accents and punctuations found in Poe's Hebrew (X. 17. 18) I became interested in the question of the source. Not being able to visit the Boston Public Library where the letter is kept, I had my friend and sometime fellow-student of Hebrew, the Rev. E. C. Davis, M. A., of India, who was in Boston on furlough, make an exact copy of the letter. With the exception of minor errors in capitalization and punctuation the Harrison letter is correct, but it has added the Hebrew as an interlinear to Anthon's English translation, and numbered all the words in each. That, in addition

to being most extraordinary in an edition of the letters said to have "been carefully transcribed from the originals for this work" (*Introduction, Letters XVII. vii.*), at once proves that Poe was sufficiently independent of Anthon to use the original Hebrew instead of the transliteration. But Poe did not possess nor claim to possess any real knowledge of Hebrew. In July 1841, four years after his first use of this (he published in Oct. '37, Mch. '40, Aug. '41, Dec. '44), he offered to decipher any piece of secret-writing sent him, and no doubt then listed all the foreign languages he was able to work in: "the key-phrase may be either in French, Italian, Spanish, German, Latin, or Greek, or in any of the dialects of these languages." (*On Secret Writing, Essays and Miscellanies, XIV. 124.*) If Poe really sinned in giving his readers an impression that he was a Hebrew scholar he wilfully sinned against his own moral sense. Referring to certain Latin words in a writer's poetry, he said they brought "into very disagreeable suspicion the writer's cognizance of the Latin tongue. . . . Now, no one is presupposed to be cognizant of any language beyond his own; to be ignorant of Latin is no crime; to pretend a knowledge is beneath contempt" (*Criticism, The Poetry of Rufus Dawes, XI. 137.*).

That the reader may see how the matter stands, the Hebrew as Poe supplied it in his review of *Arabia Petraea* in October, 1837, after getting Anthon's letter in June of that year, is here copied from Harrison X. 17, 18. Then the Hebrew, which Anthon did not put in his letter, but which was doubtless supplied to Harrison by the theological professor to whom he appealed, is printed just as it stands in the letter as given by Harrison, XVII. 42, 43.

Isaiah XXXIV. 10.

לְנֶצַח — "For an eternity,"

נֶצַחִים — "of eternities,"

אֵין — "not,"

עָבַר — "moving about,"

בָּהּ — "in it." ³⁰

³⁰ In all this remarkable mixup nothing is stranger than a footnote at this point, printed as though by Poe, stating, *The R. V. is correct*, "None shall pass through it for ever and ever"—as though Poe were quoting in 1837 the version that appeared in 1881.

Ezekiel XXXV. 7.

וְנָתַתִּי — "and I will give,"

אֶת־הַר — "mount."

שֵׁעִיר — "Seir,"

לְשָׂדֶדָה — "for a desolation,"

וּשְׂמָמָה — "and a desolation,"

וְהִכַּרְתִּי — "and I will cut off,"

מִמֶּנּוּ — "from it,"

עֹבֵר — "him that goeth"

וְשׁוֹב — "and him that returneth."

Thus far we have Poe's Hebrew just as given by Harrison, with all its imperfections upon its head.

Isaiah 34.10.

קָה⁵ עֹבֵר⁴ אֵין³ נִצָּחִים² לְנֶצַח¹

Ezekiel 35.7.

וְשׁוֹב⁹ עֹבֵר⁸ מִמֶּנּוּ⁷ וְהִכַּרְתִּי⁶ וּשְׂמָמָה⁵ לְשָׂדֶדָה⁴ שֵׁעִיר³ הַר² אֶת¹ וְנָתַתִּי¹

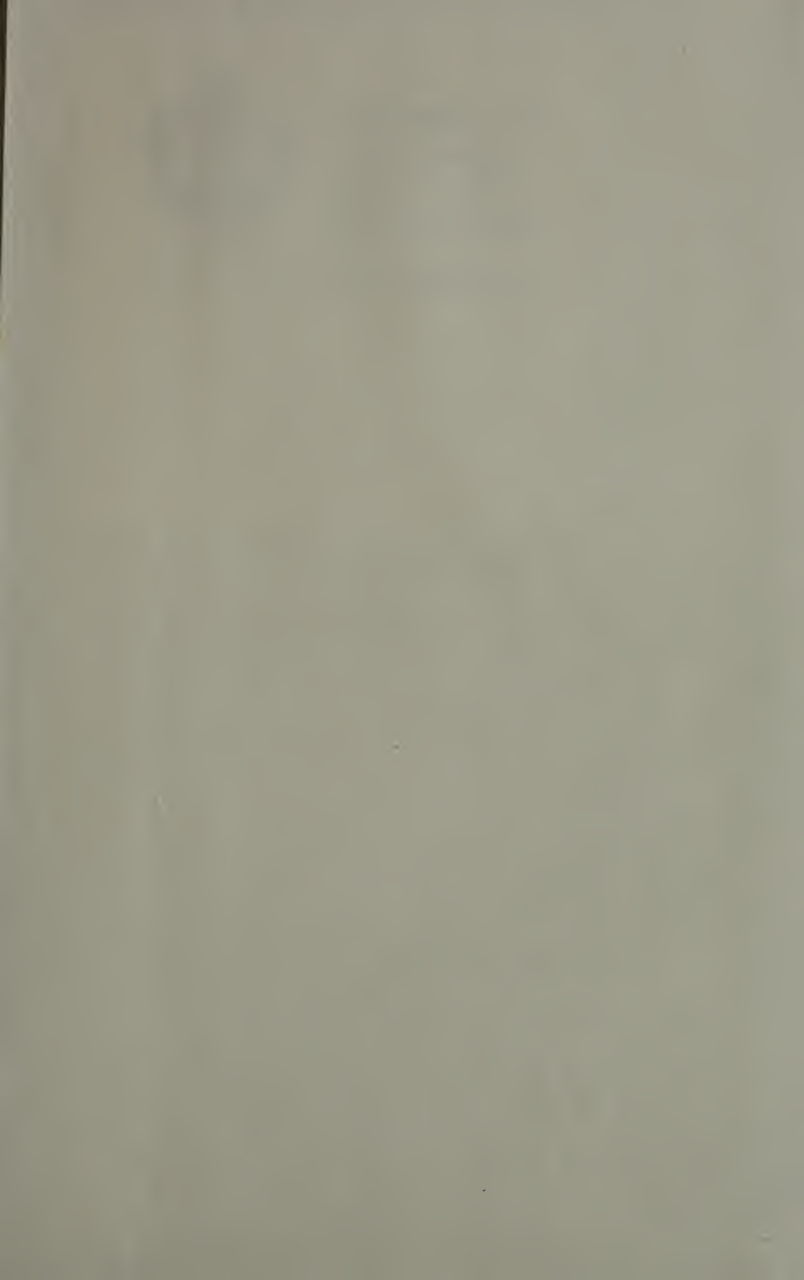
So runs the interlineation and numbering of Hebrew foisted upon Anthon by someone at the instigation of Harrison.

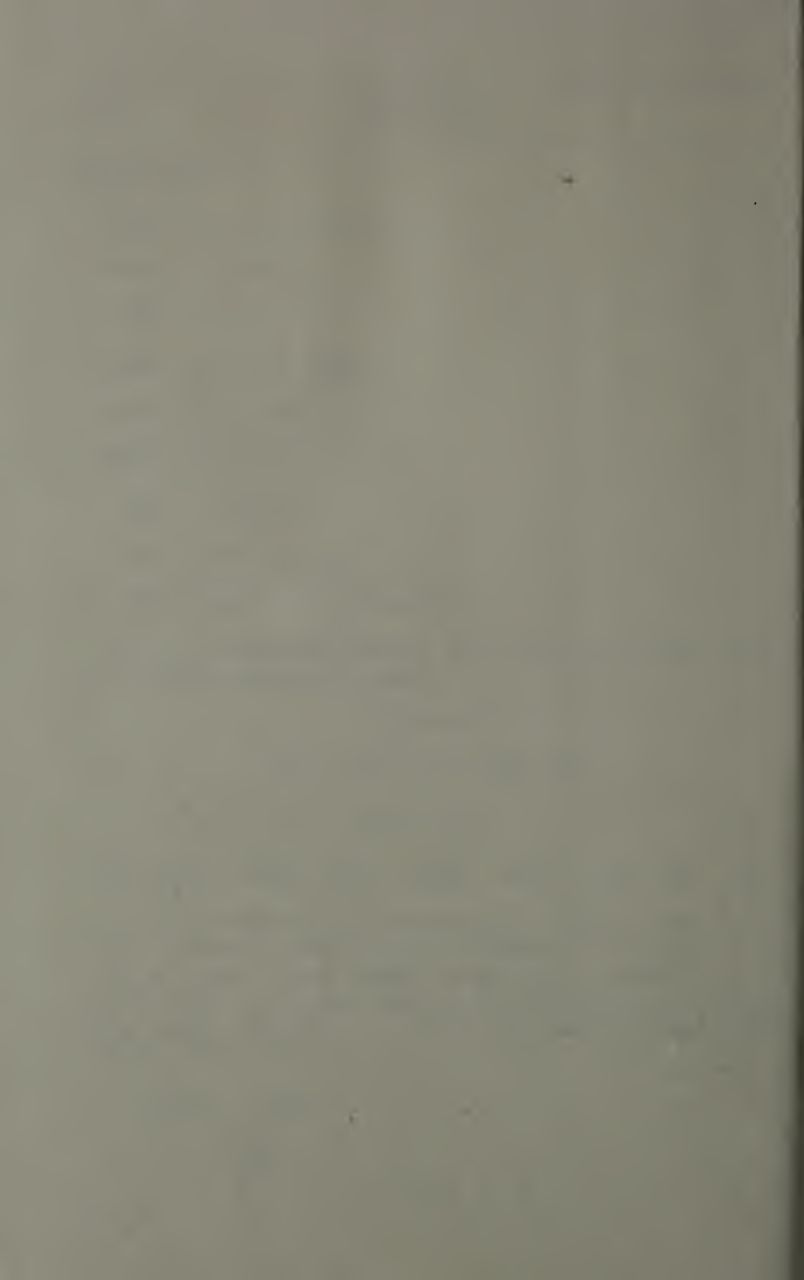
In the absence of any original manuscripts save Anthon's it is now impossible to say how many of the glaring errors came from author, editor, and printers. Certainly the editor had little right to throw stones at Poe.

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